

# THE MUSICAL TIMES

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## ROYAL CHORAL SOCIETY,

ROYAL ALBERT HALL.

Patron: HER MAJESTY THE QUEEN.

President: H.R.H. THE DUKE OF EDINBURGH, K.G.

Conductor: Mr. BARNBY.

NINETEENTH SEASON, 1889-90.

FIRST CONCERT, WEDNESDAY, OCTOBER 30, AT 8,  
BERLIOZ'S "FAUST."

Artists: Madame ALBANI (her last appearance in London previous to her departure for America), Mr. IVER McKAY, and Mr. HENSCHEL. Band and Chorus, 1,000. Organist, Mr. HODGE.

SECOND CONCERT, WEDNESDAY, NOVEMBER 13, at 8.

ODE ON ST. CECILIA'S DAY (PARRY).

THE VOYAGE OF MAELDUNE (STANFORD)  
(First time of performance in London).

The Series will comprise Ten Concerts, eight being Subscription. Prices for the Subscription of Eight Concerts, 42s., 32s., 24s., 20s. Seats may be booked, and prospectuses obtained, at the Royal Albert Hall.

There are still a few vacancies in the choir. Only those who have good, powerful voices, and who can read music at first sight, will be accepted.

## CRYSTAL PALACE.—SATURDAY CONCERTS.

The 34th ANNUAL SERIES of these world-renowned CONCERTS will commence on October 19, at 3 o'clock. Vocalist, Mr. Edward Lloyd; Pianoforte, Madame Roger-Miclos. Conductor, Mr. August Manns. Transferable tickets for reserved seats for the 20 concerts, two guineas. Prospectus post-free on application to the Manager, Crystal Palace, S.E.

CRYSTAL PALACE.—Mr. H. C. TONKING will give THREE RECITALS on the GREAT ORGAN on THURSDAY, October 3, and MONDAY, 14. All letters to be addressed to him, care of Messrs. Weekes and Co., 14, Hanover Street, Regent Street, London, W.

## COLLEGE OF ORGANISTS.

N.B.—The LIBRARY is OPENED on TUESDAYS, from 7 to 9 p.m.

Proposed arrangements for the Session, 1889-90.

November 12, 1889	..	Conversazione.
December 3	..	Lecture.
January 7, 1890	..	F.C.O. Examination (Paper Work).
" 8	..	F.C.O. Examination (Organ Playing).
" 9	..	F.C.O. Examination (Organ Playing).
" 10	..	Distribution of Diplomas.
" 14	..	A.C.O. Examination (Paper Work).
" 15	..	A.C.O. Examination (Organ Playing).
" 16	..	A.C.O. Examination (Organ Playing).
" 17	..	Diploma Distribution.
February 4	..	Lecture.
March 4	..	Lecture.
April 14	..	Annual Dinner.
May 6	..	Lecture.
June 3	..	Lecture.
July 2	..	Lecture.
" 15	..	F.C.O. Examination (Paper Work).
" 16	..	F.C.O. Examination (Organ Playing).
" 17	..	F.C.O. Examination (Organ Playing).
" 18	..	Distribution of Diplomas.
" 22	..	A.C.O. Examination (Paper Work).
" 23	..	A.C.O. Examination (Organ Playing).
" 24	..	A.C.O. Examination (Organ Playing).
" 25	..	Diploma Distribution.
" 31	..	Annual General Meeting.

E. H. TURPIN, Hon. Secretary.

Hart Street, Bloomsbury, W.C.

## THE CITY TEMPLE ORCHESTRAL BAND.

Conductor: Mr. E. SECKINGTON.

Vacancies in above Band for good Amateur Instrumentalists, Wind and String. Rehearsals held every Friday in Lecture Hall of the City Temple, Holborn Viaduct, at 7.30 p.m. Subscription, 2s. 6d. per annum. For further particulars, apply to Mr. G. A. Chapman, Hon. Sec., 54, Weston Park, Crouch End, N.

## LEEDS MUSICAL FESTIVAL,

October 9, 10, 11, and 12, 1889.

Conductor: Sir ARTHUR SULLIVAN.  
Band and Chorus of over 400 Performers.

Programmes, with full information as to Tickets, &c., can be had on application to

Ald. FRED. R. SPARK, Hon. Sec.  
Festival Office, Municipal Buildings, Leeds.

## BLACKBURN PHILHARMONIC SOCIETY.

The first GRAND CONCERT of the Season will be given on November 1, when Rossini's great Dramatic Oratorio MOSES IN EGYPT will be rendered by the magnificent Band of Fifty Instrumentalists and Full Chorus of 170 Voices.

The following Artists are engaged:—

Madame ALBANI.  
Miss MARIANNE FENNA.  
Miss HILDA WILSON.  
Mr. EDWARD LLOYD.  
Mr. HENRY PIERCY.  
Mr. ROBERT GRICE.  
Mr. BRIDSON.

Leader: Signor RISEGARI. Conductor: Mr. TATTERSALL.

## GUILD OF ORGANISTS,

89, CHANCERY LANE, W.C.

### COMPETITIONS.

A prize of 5 guineas will be given for the best Organ piece, either an Andante or Postlude (in the Sonata form preferred).

A prize of 5 guineas will be given for the best short Anthem for general use, words to be selected from Authorised Version.

Members and Associates of the Guild only are eligible to compete.

Full particulars will be shortly announced.

By order of the Council,

MORETON HAND, Hon. Sec.

J. T. FIELD, Sub-Warden.

## WESTMINSTER ORCHESTRAL SOCIETY.

President:

THE DUKE OF WESTMINSTER, K.G.

Chairman of Council (1888-89):

WALTER MACFARREN, Esq.

Chairman-Elect for 1889-90:

The Ven. ARCHDEACON OF LONDON.

Conductor:

CHARLES STEWART MACPHERSON, Esq., A.R.A.M.

Rehearsals every Wednesday evening, at 8. There are a few vacancies in the Orchestra for accomplished gentlemen amateurs. Candidates are examined by the Conductor, and, if approved of, are elected by the Members of the Band. Orchestral Members pay One Guinea per annum, and receive two tickets for each public Concert. Honorary Members (ladies and gentlemen) pay One Guinea per annum, and receive three 5s. tickets for each public Concert, and admission to the Smoking Concerts. The Report of the Council will be published in November.

### PROSPECTIVE ARRANGEMENTS:—

MONDAY, October 28.—Annual Business Meeting, Blue Coat Schools, Westminster, 7.30.

WEDNESDAY, December 4.—Fourteenth Orchestral Concert, Westminster Town Hall, 8.

SATURDAY, January 18.—Eighteenth Chamber (Smoking) Concert, Council Chamber, 8.

FRIDAY, February 14.—Annual Ball, Horse Guards' Band, 10.

WEDNESDAY, March 12.—Fifteenth Orchestral Concert, Town Hall, 8.

TUESDAY, March 25.—Fifth Annual Banquet, Holborn Restaurant, 7.

SATURDAY, April —.—Ninth Chamber (Smoking) Concert, Council Chamber, 8.

WEDNESDAY, May 28.—Sixteenth Orchestral Concert, Town Hall, 8.

A Lecture on Music will also be given in the Council Chamber during the Season.

For further particulars, apply to the Hon. Sec.,

ALGERNON S. ROSE.

1, Marlborough Mansions, Victoria Street, S.W.

## PROFESSIONAL NOTICES.

## MISS EFFIE CLEMENTS (Soprano).

Address, 36, Albion Street, Hyde Park, W.

## MISS CONWAY (Soprano)

(Pupil of W. Shakespeare, Esq., London).

For Oratorios, Concerts, &amp;c., address, 53, Robert Street, Chorlton-on-Medlock, Manchester.

## MISS EMILY DAVIES (Soprano).

Address, Severn House, Seven Sisters' Road, Finsbury Park, N.

## MISS MARY DITCHEBURN (Medalist, Soprano)

(First-class Society of Arts).

For Oratorios, Cantatas, Ballads, &amp;c., 21, Albany Rd., Stroud Green, N.

## MISS MARJORIE EATON (Soprano)

(Pupil of W. Shakespeare, Esq.).

For Oratorios, Cantatas, Concerts, &amp;c., 237, Katherine St., Ashton-under-Lyne; or, W. B. Healey, Esq., 10A, Warwick St., Regent St., W.

## MISS JEANNETTA FRAZIER (Soprano).

For Ballad Concerts, Italian Operatic, Oratorios, &amp;c., address, Beeches, Bolton Road, Small Heath, Birmingham.

## MISS FUSSELLE (Soprano)

(Pupil of Madame Sainton-Dolby, formerly her Assistant Professor; Licentiate (Artist) of the Royal Academy of Music).

For Concerts, Oratorios, &amp;c., address, 37, Harrington Square, N.W.

## MADAME MINNIE GWYNNE (Soprano).

For Oratorios, Classical and Ballad Concerts, Organ Recitals, address, 15, St. Stephen's Avenue, Uxbridge Road, W.

## MADAME LAURA HAWORTH (Soprano).

For Oratorios and Ballad Concerts, address, 22, Laurel Road, Fairfield, Liverpool.

MADAME VICTOR HAZELTON (*née* FRASER BRUNNER) (Soprano).

For Oratorios, Ballad Concerts, &amp;c., Woodstock Villa, Linwood Road, Handsworth, near Birmingham.

## MISS BESSIE HOLT (Soprano).

For Oratorios, Concerts, and Cantatas, address, 2, Brighton Terrace, Cornbrook Park, Old Trafford, Manchester.

## MADAME MINNIE JONES (Soprano).

Address, St. Asaph; or, 238, Brixton Road, London, S.W.

## MISS ANNIE MATTHEWS (Soprano).

For Concerts (Oratorio and other), Banquets, &amp;c., address, Goring House, 8, Hayter Road, Brixton Hill, S.W.

## MRS. ALFRED MORRIS, L.R.A.M. (Soprano).

Address, Lulworth House, Carleton.

## MISS M. LISTER-NEWMAN, R.A.M. (Soprano)

(Silver Medalist, 1886; Certificate of Merit, 1887).

For Oratorios, Concerts, At Homes, and Private Lessons, address, 220, Marylebone Road, W.

## MISS FANNIE SELLERS (Soprano).

For Oratorios, Classical and Ballad Concerts, Crag Cottage, Knaresbro'.  
(Pupil of Mr. Fred. Walker)

## MISS EDITH STEVENS (Soprano)

Is open to engagements for Oratorio, Classical and Ballad Concerts, Organ Recitals, &amp;c. Address, Beverley House, Barnes, Surrey; or, Mr. Sexton, 447, West Strand.

## MADAME MARTIN TEGG (Soprano).

Address, Weedon House, Stamford Hill, N.

## MADAME HENRIETTA TOMLINSON (Soprano);

## MISS MARIANNE TOMLINSON (Contralto).

Address, 3, Oakroyd Villas, Bradford.

## MISS LILY MARSHALL-WARD (Soprano).

## MISS JESSIE MARSHALL-WARD (Contralto).

Address, 14, Peel Street, Nottingham.

## MADAME ELENE WEBSTER (Soprano).

Concerts, Oratorio, &amp;c., apply, care of Forsyth Bros., 272A, Regent Circus, W., and 122, Deansgate, Manchester.

## MISS DEWS (Contralto).

4, St. Thomas Road, Finsbury Park, N.

## MISS EMILY FOXCROFT (Contralto)

(Gold Medalist, L.A.M., 1888; First-class Society of Arts, &amp;c.) Oratorios, Ballad Concerts, &amp;c., for terms and vacant dates, 3, Holford St., W.C.

## MISS GORSE (Contralto)

(Gold Medalist), Wordsworth Road, Small Heath, Birmingham.

## MISS WALDECK-HALL, Medalist, R.A.M.

(Contralto). Pupil of Signor Manuel Garcia.

Of the Crystal Palace and other London Concerts. Agents, Lacon and Ollier, 168, New Bond Street, W.

## MADAME FANNIE LYNN (Contralto).

4, Mansfield Grove, Nottingham.

## MISS KATE MILNER (Contralto).

For Oratorio, Operatic or Ballad Concerts, Lessons, &amp;c., 21, Cromwell Grove, West Kensington Park.

## MISS COYTE TURNER (Contralto).

For Concerts, Oratorios, &amp;c. Address, 21, Alexandra Road, Finsbury Park, London, N.

## MISS ALICE WALKER (Contralto)

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For Concerts and Oratorios, address, care of Messrs. Forsyth Bros., London and Manchester.

## MISS FLORENCE WALLIS (Contralto)

(Pupil of the late Madame Sainton-Dolby).

For Concerts, Oratorios, &amp;c., address, 217, Boxley Road, Maidstone.

## MADAME OSBORNE WILLIAMS (Contralto).

50, Loudoun Road, St. John's Wood.

## MISS MARY WILLIS (Contralto or Mezzo-Soprano)

(Pupil of the late Madame Sainton-Dolby, and Assistant Professor of her Academy; also Professor in the Hyde Park Academy of Music).

For Oratorios, Concerts, &amp;c., address, 9, Rochester Terrace, Camden Road, N.W.

## MISS ALICE WOLSTENHOLME (Contralto).

For Oratorios, Concerts, &amp;c., address, Radcliffe, Manchester.

## MR. SIDNEY BARNBY (Alto Vocalist).

Address, St. Paul's Cathedral, E.C.

## MR. EDWARD BRANSCOMBE

(Solo Tenor, St. Andrew's, Wells Street).

For Oratorios, Cantatas, Miscellaneous Operas, and Glee and Concert Parties, address, 37, Torrington Square, W.C., or to St. Andrew's.

## MR. HERBERT CLINCH (Tenor).

Oratorio, Ballads, &amp;c., address, 41, Frederick St., St. John's Wood, N.W.

## MR. C. W. FREDERICKS (Tenor)

(Of the Trocadero, Paris, Crystal Palace, and St. James's Hall, London. For Oratorios, Ballad Concerts, &amp;c., also Concert Party, consisting of well-known Artists.

"Mr. Chas. Fredericks has sung at my house. I find he possesses a charming Tenor voice of good compass and pure quality, which is used to great advantage, particularly in Oratorio music."—*Choral Ground.*

Address, Mr. Fredericks, Vicar Choral, Cathedral, Lichfield; or, 23 Trinity Road, Wandsworth, London, S.W. Telegraphic address "Fredericks, Lichfield."

## MR. JOHN HART (Tenor).

For Oratorios, Operatic Recitals, Concerts, &amp;c., 19, Park Road, Middlesbrough, Yorkshire.

## MR. LLOYD JAMES (Tenor).

For Concerts, Oratorios, &amp;c., address, Smethwick, Birmingham. Concert, Wolverhampton Festival Choral Society.—"Ancient Mariner." Artists: Madame Bertha Moore, Mr. James, Mr. Evans.

"Mr. Lloyd James, who has a fine tenor voice, ably rendered the part he undertook. 'Down drop the breeze' was very expressively sung and in the recitatives he displayed a true perception of the spirit of that form of music."

"Mr. Lloyd James was much appreciated. 'Why beats with rapturous thrill?' (Dr. Heap's 'Maid of Astolat' being excellently sung.)

"Mr. Lloyd James's 'God save thee, Ancient Mariner,' and 'The harbour bay,' were two fine contributions, and his singing throughout was specially satisfactory."—*Wolverhampton papers*, March 2, 1889.Concert, Birmingham Town Hall (Gilmer's). "Mr. Lloyd James is a true lyrical tenor, and to listen to him is a real pleasure. He never forces his voice, sings with care, and knows how to modulate his voice, producing most charming effect."—*Daily* March 2, 1889.

## MR. COLLIS KENTON (Robust Tenor).

For Oratorios, Concerts, At Homes, &amp;c., 44, Ringstead Road, Catford, S.E.

## MR. JAMES LEYLAND (Tenor).

For Oratorios, Ballad Concerts, &amp;c., address, Summerfield, Leicester St., Southport, and care of Mr. Canton, 50, Church St., Liverpool.

## MR. J. H. LEYLAND (Tenor).

21, Duke Street, St. Helens, Lancashire.

## MR. LUCAS STANLEY (Tenor).

## MISS NELLIE STANLEY (Soprano).

All communications to 96, Belvidere Road, Walsall.

## MR. HARRY STUBBS, R.C.M. (Tenor).

St. George's Chapel, Windsor.

Address, 18, The Cloisters.

## MR. HENRY BAILEY (Baritone).

Address, 15, Paisley Road, Manor Place, Walworth, S.E.

## MR. HAMILTON BENNARD (Baritone).

For Oratorios, Ballad Concerts, &amp;c., Chilton House, Alkham Road, S.

## MR. J. G. HEWSON (Baritone).

Address, 2, St. Ann's Road, Stamford Hill, N.W.; or, 276, Hyde Road, Manchester.

## MR. WALTER JONES (Baritone).

For Oratorios, Ballads, &amp;c., 107, Coldharbour Lane, London.

**MR. HILTON CARTER (Baritone).**

For Oratorios, Concerts, At Homes, Banquets, &c. For terms and vacant dates, address, Mr. W. B. Healey, 104, Warwick Street, Regent Street, W.

"The treat of the evening was the singing of Mr. HILTON CARTER, of London, who has a very fine Baritone voice."—*Sevenoaks Chronicle*. "Mr. HILTON CARTER's singing in the Cantata and 'The Star of Bethlehem' was of quality not often heard in Sevenoaks."—*Sevenoaks Telegraph*.

**MR. ROWLAND HILL (Baritone).**

For Concerts and Oratorios. Address, Long Eaton, Nottingham. "Mr. Rowland Hill has a baritone voice of remarkable excellence. His fiery Handel solo was faultless. Mr. Hill should make a reputation."—*Nottingham Express*.

**MR. WILLIAM RILEY (Baritone).**

For Oratorios, Concerts, &c., Huddersfield.

**MR. ARTHUR M. SHORE, R.C.M. (Baritone)**

(Pupil of Signori Alberto Visetti and Franco Novara).

For Oratorios, Ballad Concerts, &c. Has vacancies for pupils for Singing and Violin. 14, Dewhurst Road, West Kensington Park, W.

**MR. CHARLES STANLEY (Baritone).**

For Concerts, Matinees and Soirées, Banquets, At Homes, &c., address, 22, Grange Road, Ealing, W.

**MR. LUCAS WILLIAMS (Baritone).**

Oratorios, Ballad Concerts, &c., address, 9, Upper Woburn Place, W.C.

**MR. JAMES W. CLOUGH (Bass)**

(Of the Manchester, Blackpool, Douglas, &c., Concerts, and Principal Bass, Parish Church, Burnley) is open for Oratorios, Ballads, &c. Terms and Press opinions, address, New Bank House, Burnley.

**MR. FREDERIC W. DALBY (Bass)**

(Lincoln Cathedral).

For Oratorios, Concerts, Dinners, &c., address, 4, Norman Pl., Lincoln.

**MR. GRIME (Basso Cantante).**

At liberty for Oratorio, Opera, and Ballad Concerts.

Address, 25, Victoria Road, New Brighton.

**MR. EDWARD HALEY (Bass).**

For Oratorios, Ballad Concerts, &c., address, Hunsworth, Cleckheaton.

**MR. THOMAS KEMPTON (Bass),**

67, Petherton Road, Highbury New Park, N.

**MR. W. BELL KEMPTON (Bass),**

Of St. George's Chapel and H.M. Private Chapel, Windsor Castle. Address, St. George's Chapel, Windsor Castle.

**MR. HOWARD LEES (Bass).**

For Oratorios, Concerts, &c., address, Delph, Manchester.

**MR. CHARLES ORTNER (Bass).**

20, Great Marlborough Street, London, W.

**MR. GEORGE STUBBS (Bass),**

St. George's Chapel, Windsor. Address, 18, The Cloisters.

**MR. FRED. W. DAVIS**

(Trombone, Tenor and Bass),

56, Kingsley Street, Shaftesbury Park, S.W.; and Savoy Theatre.

**MR. J. SHARPE (Oboeist and Oboe Maker).**

For Oratorios, Concerts, &c., address, 235, Lydgate Hill, Pudsey, near Leeds.

**MR. H. A. LUDLAM (Violoncello).**

For Concerts (Orchestral, Choral, Chamber, and Miscellaneous), Matinees, Soirées, and At Homes. Newport House, West Bromwich.

**MISS VINNIE BEAUMONT (Soprano)** is now booking ENGAGEMENTS for the coming season. Address, Point House, Brigg, Lincolnshire, and Novello, Ewer and Co., 1, Berners Street, W.

**MISS SARA BERNSTEIN, A.R.A.M. (Soprano),** has REMOVED to 28, Birchington Road, West Hampstead, London, N.W. Certificated for singing in public and teaching.

**MISS CLARABEL HARRIS (Soprano)** is prepared to receive ENGAGEMENTS for Oratorios, Concerts, &c., during the coming season. For terms, apply to Mr. H. T. Bywater, Chapel Ash, Wolverhampton.

**MISS HATTIE HICKLING (Soprano or Mezzo),** pupil of Wm. Shakespeare, Esq., at liberty for Concerts, Oratorios, &c. Address, 30, Pepys Road South, New Cross, S.E.

**MISS HONEYBONE (Soprano)** is now booking ENGAGEMENTS for the ensuing season. Address, Bridlesmith Gate, Nottingham.

**MISS KATHERINE JAMES (Mezzo-Soprano),** compass G to A flat requests that all communications concerning Engagements be addressed, 13, Horsford Road, Brixton Hill, S.W.

**MISS JULIA JONES (Soprano)** begs that all communications respecting Oratorios, Concerts, &c., will be addressed to 4, St. Thomas Road, Finsbury Park, N.

**MISS MAUD LESLIE (Soprano)** begs to announce her return to Town for the Season. For Concerts, Oratorios, &c., address, 41, Crystal Palace Road, Dulwich.

**MISS EDITH MARRIOTT (Soprano)** begs to notify her CHANGE OF ADDRESS to Oaklands, Parson's Green, S.W., where she desires letters respecting Concert Engagements or Pupils to be addressed; or, to Mr. W. Marriott, 295, Oxford Street, W.

**MADAME LAURA SMART (Soprano)** requests that all communications respecting Oratorio, Operatic Recital, or Ballad Concerts be addressed, 44, Alexandra Road, London, N.W.; or, 50, Church Street, Liverpool.

**MISS ELLEN MARCHANT (Contralto),** Gold Medalist; Society of Arts Medalist; City Exhibitioner, G.S.M., is prepared to accept engagements for Oratorio, Ballad or Operatic Concerts, in town or country. For terms, apply to Mr. W. B. Healey, 104, Warwick Street; or to Miss Ellen Marchant, 22, Walham Grove, Fulham.

**A LADY, with highly trained Contralto voice** and extensive Repertoire, offers her services to givers of Classical, Ballad, and Oratorio Concerts, for expenses only. Address, Mrs. M. K. Mills, 106, Stockwell Road, S.W.

**MADAME ELIZA THOMAS (Contralto)** requests that all communications respecting Oratorio or Ballad Concerts, &c., be addressed to Eastholme, Church Road, Willesden, N.W.

**MADAME FLORENCE WINN (Contralto),** Professor of Singing at the Guildhall, Highbury, and Metropolitan Schools of Music has returned to town for the season. All engagements for Oratorios, Concerts, At Homes, &c., to be addressed, N. Vert, Esq., 6, Cork Street, Burlington Gardens, W.

**MR. SINCLAIR DUNN (Tenor)** requests that all communications regarding Oratorios, Opera, Concerts, or his Popular Concert Entertainments, be addressed to 67, Berners St., W.

**E. DUNKERTON, National Society of Professional Musicians (Tenor),** engaged: Skegness, August 23 ("Rose Maiden"); Newark, September 24 (Miscellaneous); Nottingham, September 26 (Ballads); Market Rasen, October 2 (Ballads); Barton, November 25 ("Creation"); Rotherham, December 26 ("Creation"); Lincoln, October 17 (Miscellaneous). Address, Cathedral, Lincoln.

**MR. BANTOCK PIERPOINT** begs to announce his REMOVAL to Halton, Streatham Road, Kilburn, N.W., and requests that all communications may be directed as above, or to his Agent, Mr. N. Vert, 6, Cork Street, W.

**MR. S. THORNBOROUGH (Tenor)** requests that all communications respecting Oratorios or Concerts be addressed, 62, Preston New Road, Blackburn.

**CHORAL SOCIETIES, ORGAN RECITALS, &c.**—Baritone Vocalist will be glad to give services for expenses. Oratorios, Cantatas, Miscellaneous. Address, Mr. John Orner, Laleham House, Santos Road, Wandsworth, S.W.

**MR. BINGLEY SHAW (Baritone)** has just returned to England after fulfilling an eighteen months' engagement on the Continent, and is now booking Oratorio and Concert Engagements again as usual. Address, 96, Goldsmith Street, Nottingham.

**BISHENDEN, the celebrated Bass (Royal Albert Hall, &c., Concerts),** author of "How to Sing" (18.), "A Singing Lesson" (18.), &c. For Oratorio and Ballad Concerts, 237, Oxford Street, W.

**MR. A. FOWLES (Basso Cantante, Solo Bass),** Pro-Cathedral, Kensington requests that all Communications respecting Oratorio, Operatic, or Ballad Concerts, &c., be addressed to care of Klein and Co., 3, Holborn Viaduct; or, C. T. Johnson, 57, Berners Street, W.

**MR. THOMAS KEMPTON (Bass),** engaged: Hatfield (Ballads), Lynn (Miscellaneous), Downham (Ballads), Great Assembly Hall ("Elijah"), Hertford (Ballads), Battersea ("Messiah"), City (Ballads), Great Assembly Hall ("Samson"), Wood Green ("Creation"), &c. For terms, vacant dates, and for Quartet Party, 67, Petherton Road, Highbury New Park, N.

**MR. EGBERT ROBERTS (Bass)** requests that all communications respecting Oratorios, Opera, or Concerts be addressed, 49, Pentonville Road, N.

**MR. JAMES B. SMITH (Principal Bass, Peterborough Cathedral)** requests that all communications respecting Concerts, &c., be addressed to 4, Princes' Villas, Peterborough.

**MR. and MRS. WALLIS A. WALLIS (Bass and Mezzo-Soprano),** for Oratorios, Concerts, &c. (Two hours' Dramatic and Musical Recitals given.) Willow Lodge, Leeds.

**MADAME ANNIE ALBU** begs to announce her CHANGE OF ADDRESS from Blackpool to 223, Maida Vale, London, W., where all communications respecting Concerts, Oratorios, &c., should be addressed.

**MR. G. BANKS** begs that all Communications respecting Engagements be addressed, Kelvin Grove; or The Cathedral, Hereford.

**MR. and Madame GREGORY HAST** beg to draw attention to their **CHANGE of ADDRESS** to Grove Lodge, South Side, Clapham Common.

**MR. T. E. MACKIE** begs to notify his **CHANGE of ADDRESS** from Workshop to Westfield, Retford, where all communications should be addressed.

**MR. EDMUND ROGERS** has **REMOVED** to 45, Alma Square, St. John's Wood, N.W.

**MISS CLARA TITERTON**, Associate and Silver Medalist, R.A.M., First Class Certificate Society of Arts, &c., &c., receives **PUPILS** for the **VIOLIN** and **PIANOFORTE** on moderate terms. Lessons given at pupils' own residences. Schools attended. Miss Titterton also accepts engagements for Concerts and At Homes. 38, Agate Road, The Grove, Hammersmith, W.

**A LADY STUDENT** of the Royal College of Music (with permission to teach) seeks **PIANOFORTE PUPILS**. Student, 34, Churton Street, S.W.

**PIANOFORTE ACCOMPANIST** (Vocal and Instrumental).—Madame HEMERY is now booking dates for ensuing Season. Concerts, Matinées, At Homes, Practices, &c. 44, Endymion Road, Brixton Hill, S.W.

**HARP**.—**MISS FRANCES HOWELL**, Medalist, R.A.M. (late pupil of Mr. John Thomas). Concerts, At Homes. Lessons given at own or pupil's residence, or at 6, Sussex Place, S.W. Schools attended. Address, 4, Mayfield Terrace, Castle Hill, W.

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# THE MUSICAL TIMES

## AND SINGING-CLASS CIRCULAR.

OCTOBER 1, 1889.

### MUSICAL EXAMINATIONS.

PERSONS who make it their business to observe the changing conditions of music in this country must long have been impressed by the rise and progress of musical examinations. The movement is one of comparatively recent growth, and owes its origin to the Society of Arts. The scheme of local examinations was proposed by the late John Hullah, but its successful prosecution is due to Trinity College (London), who took up the work when it was temporarily dropped by the Society, and started a system of local examinations in the chief centres of population. In all probability the claim of Trinity College to the honour of having "set the ball a-rolling" would be disputed by the Tonic Sol-faists, whose system of conferring certificates, after due investigation, through local agents, is certainly much older than any other with the same object. But, leaving the Tonic Sol-faists out of count, as here we may, then Trinity College is the admitted pioneer of an enterprise which now covers the whole land with an intricate organisation, managed from various centres, having differing standards and, we fear it must be added, by no means equal value. The Royal Academy of Music soon followed in the wake of Trinity College; other institutions fell into line with these, and, not a long while ago, we believe, the Royal College of Music had thoughts of joining the universal movement on its own account.

It may very well be that the success of musical examinations has startled even those who expected most from them. No doubt the original idea was to make them more an advertisement of the examining body than anything else. In effect, however, the system met a great desire, which had before been neglected simply because it was inartificial. The public were found ready and eager to be examined; candidates came pouring in, and those who had dug to open a small spring found that they had let loose the waters of a great river. Local examinations were at once a source of much profit, as the published accounts of Trinity College show, and as, in all likelihood, those of the Royal Academy of Music would demonstrate, could they be obtained. Agreeable enough in one aspect, this very success had a danger under its fair outside. The temptation was, and is, to regard examinations as primarily a source of revenue for institutions and of remuneration for examiners; artistic considerations dropping into the second place. This consequence followed the extraordinary and sustained supply of examinees as naturally as re-action follows action, and could not fail of an ally in the weaknesses of human nature, from which not even directors of colleges and academies are wholly free.

Of one thing we are sure—the tendency of the present state of things, with its competing examiners, and its varying standard of qualifications, tends to degrade a system which, properly worked, would do much good. It must also drag down the value of all musical certificates and honours. The public cannot be expected to discriminate between one examining body and another, and when they see—as may any day and anywhere be seen—"passed" candidates of glaring and hopeless incompetency, the danger is that they will tar all with the same brush, and

sweepingly condemn the whole thing as a mere machine for getting money. We do not say that this point has been reached, or that it is within measurable distance, but towards it the course of recent developments has certainly led, and the time has come for preventive measures.

What ought those preventive measures to be? A similar state of things on the Continent would receive heroic treatment. We should hear of an examining musical university charged with an exclusive mission and responsible to the "higher powers," all voluntary and irresponsible workers being swept out of the field. That would undoubtedly settle the immediate question, though it may eventually raise others. In England, however, we are not accustomed to such lofty measures. The time may come when we shall have an examining musical university—the sooner the better—but it will grow out of a felt necessity and not be imposed upon the unready and unwilling. For the present, therefore, we must look to voluntary effort for an arrest of the degradation of examination, and it is our duty to hail, as a promising initial step, the alliance of the Royal Academy of Music with the Royal College of Music, some time ago determined upon, and the details of which are now under consideration. The union, for examining purposes, of these institutions cannot fail of important results. So great is their united weight and influence that we may confidently expect a rush for "sittings" under their examiners, and look to see such a value set upon their certificates as will necessarily raise the standard of qualification for all others, and put a check upon the present wholesale trading in parchment. Briefly, the appearance on the scene of this solid body, supported by names illustrious in society and art, and carrying weight which all must feel, will steady the shaky and irregular system at present in vogue, and reduce to order that which is now chaotic and without guiding principles of a high and worthy kind.

We may assume the existence in musical circles of much curiosity with regard to the proposed scheme of joint examination by the two leading schools of music. That feeling we are able, in some measure, to satisfy, premising that, at the present moment, nothing has gone beyond a provisional stage. Here, also, it may be proper to observe—

I. That the examinations will be carried on under the charters of both the associated bodies, and not, as has been said in haste, under that of the Royal College only. The charter of the Royal Academy describes that institution as a society "to promote the cultivation of the science of music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof." Moreover, it goes on to say: "We do further declare and grant that the Board of Directors shall have the power to make such rules, orders, and bye-laws as they shall deem useful and necessary for the regulation and management of the said body politic and corporate." These words are sufficiently elastic to cover the proposed action, and to render needless an invidious distinction between the contracting parties.

II. It is important to observe that the two institutions have come together simply for the purpose of local examination, being in all other respects independent of each other; and that the term "local examination" has no reference to the London examinations for L.R.A.M. and A.R.C.M., which will, as heretofore, be carried on individually.

We now come to such matters of detail as have been provisionally settled by a joint committee, and

will, in due course, be submitted to the governing bodies of the two schools for ratification.

I. Examination will take place in three subjects—(a) Theory of Music; (b) Practice of Music (Instrumental); (c) Practice of Music (Vocal). All the ground will be thus covered, while candidates may choose to compete in any one, or more, of the divisions.

II. There will be two Examiners instead of the one provided by the present system. The advantage of this change must be obvious, if only because it affords a surer guarantee of good faith.

III. Each candidate, whatever his or her subject, must work a preliminary paper on the rudiments of music. Should the candidate fail in this paper, no further opportunity will be afforded him during the year, and half (one guinea) of the examination fee will be returned. We may take for granted that this proposed rule is the result of unpleasant experience caused by a flux of candidates who, in their ignorance, do not know how little they know, and who simply give trouble.

IV. Successful candidates will receive certificates signed by the Chairman of the Associated Board, the Director of the R.C.M., and the Principal of the R.A.M.

V. The Board will be represented at the examining centres by gentlemen who render honorary service, and not, as heretofore in the case of the R.A.M., by paid professional musicians, most of whom, to their honour be it said, have offered to act in their previous capacity, although the post will no longer involve remunerative work.

So far as regards the Committee's labours up to the present. When the scheme is complete, and has been ratified by the two governing bodies, the members of the Associated Board will be formally appointed, as thus:—President, H.R.H. the Prince of Wales, K.G.; Board—Chairman, The Right Hon. Lord Charles Brudenell Bruce; A. C. Mackenzie, Esq., Mus. Doc., Principal of R.A.M.; Sir George Grove, D.C.L., LL.D., Director of R.C.M.; Professor James Dewar, F.R.S., R.A.M.; Alberto Randegger, Esq., R.A.M.; Thomas Threlfall, Esq., R.A.M.; Frederick Westlake, Esq., R.A.M.; F. Meadows White, Esq., O.C., R.A.M.; Edward W. Hamilton, Esq., C.B., R.C.M.; C. Hubert H. Parry, Esq., Mus. Doc., R.C.M.; Professor Sir John Stainer, Mus. Doc., R.C.M.; Sir Arthur Sullivan, Mus. Doc., R.C.M.; Franklin Taylor, Esq., R.C.M.

We need only add to this preliminary notice that the complete syllabus will, it is hoped, be issued at the end of this month, and that operations will begin without loss of time. The first results are certain to engage the attention of musical people everywhere. We hope and believe that they will command approval also.

#### THE RIVAL EXPERTS ON VOICE-TRAINING.

The most significant feature of Sir Morell Mackenzie's very readable paper on "Song" in the August issue of the *Contemporary Review* is the explicit admission that science, so far from having proved a help, has turned out to be rather a hindrance to vocal training. The rules of the singing masters, though "scientifically absurd," are admitted by one of the most eminent specialists living to be "practically useful." The physiologist can tell us what goes on in the larynx and surrounding regions, but the old empirical rules are the best guide for enabling us to produce the requisite effects. This is not merely true of quality of tone, but of such practical matters as breathing, wherein modern anatomists, so Sir Morell assures us, are fain to

admit that the old Italian masters were right and the quasi-scientific teachers wrong. On the general question of vocal teaching the writer pronounces somewhat dogmatically, "There is no such thing as a self-taught singer," for he immediately proceeds to declare that singing is chiefly learned by imitation, and it is obvious that a singer may study in this way without going to a master at all. As for school and method, we must follow the Virgilian precept—*antiquam exquirite matrem*—and go exclusively to Italy, the ancient mother of song, for our guidance; and, above all, we are to taboo the physiological singing master. "To masters I venture to hint that they should strive to train their pupils according to the traditions of the golden age of song before the laryngoscope was invented." As to the age at which the training of the voice may be commenced, Sir Morell Mackenzie is of opinion that it can hardly be begun too early, provided the method be the right one. "Many of the finest voices have been trained almost from the cradle, so to speak." On the further and much mooted point whether vocal training should be interrupted during the so-called "cracking" period, he professes himself an obstinate dissenter from the orthodox view. As a general rule, he holds that "within certain limits, and under strict supervision by a competent person," such training may be safely carried on when the voice is in the transition stage of its development from childhood to adolescence. The means prescribed by Sir Morell Mackenzie to keep the voice in perfect condition are sensible if not original. The singer must above all be regular and unremitting in practice. He must never use his voice when it is not at its best, and he should study to preserve his general health, taking plenty of outdoor exercise and avoiding the sedentary life led by so many vocalists. On the great question of diet Sir Morell preserves an impartial attitude. A vocalist need not live like a Spartan, and it is certainly a mistake for him to feed like a fighting cock. The concluding portion of the article is devoted to a lament over the prevalent scarcity of really fine voices, and an attempt to account for this dearth. The sting of the complaint is in great measure removed, as he himself admits, by the fact that it is one which recurs periodically. Lord Mount Edgumbe bewailed the decadence of the *bel canto* just before the epoch of Malibran, Pasta, Lablache, and Rubini. As early as the beginning of the last century Tosi bewailed the decadence of the vocal art. Still, it must be admitted that whether we are on the verge of a revival or not, the present age is not rich in great voices, and that in endurance latter-day singers compare unfavourably with those of preceding generations. Sir Morell Mackenzie traces our poverty in voices of the highest class to three causes: inadequacy of training, want of good teachers, and the gradual rise of the concert pitch. His remarks on the first cause are just, if severe. "Years are ungrudgingly given to acquiring a mastery of the piano or violin, and it is recognised that to excel with either of these instruments seven or eight hours of laborious practice every day are necessary. Yet many seem to fancy that the voice can be trained in a few months. How preposterous such a notion is must be evident to anyone who takes the trouble to think about the matter. In the case of the violin or piano, the instrument is perfect from the outset, and the student has only to learn to play it; the singer, on the other hand, has to develop—in some cases almost to create—his instrument, and then to master the *technique* of it. . . . A vocalist, nowadays, thinks that a year in England and a second year in Italy is all that is needed to equip him for a brilliant artistic career. In the 'brave days of old' singers never deemed their vocal

education complete until they had given six or seven years to the ceaseless study of their art." After some sensible remarks on the pernicious results of the enhanced pitch, Sir Morell winds up by reiterating his advice to voice trainers to return to "methods consecrated by glorious tradition and fruitful of results which, as experience has abundantly proved, cannot be attained by shorter or easier ways." The whole article is in fact a *laudatio temporis acti*, and, coming as it does from a physiological expert, is a singular confession of the sterility of science in the sphere of art.

Sir Morell Mackenzie's strictures on the laryngoscopic method and other somewhat startling pronouncements were eminently calculated to awaken a controversy. And so, sure enough, the subsequent number of the *Contemporary Review* contains a rejoinder from Mr. Lennox Browne. Sir Morell informs us casually in the course of his discourse that his work "Hygiene of the Vocal Organs" has been translated into eight languages. Similarly we gather from a foot-note to Mr. Lennox Browne's article that his work "Voice, Song, and Speech," has run to eleven editions. "The Hygiene of the Vocal Organs," we may remark parenthetically, has only reached a sixth edition; but then there are the eight languages. Setting the question of editions and translations aside, we notice that Mr. Lennox Browne, in a contribution which has the commendable merit of brevity, confines himself exclusively to the consideration of three opinions in which Sir Morell Mackenzie differs from those generally accepted as orthodox. *Imprimis* he prefers the costal or rib breathing to the abdominal, though he admits the latter to be the natural method. Sir Morell, to support his contention, cites what Mr. Lennox Browne calls apocryphal authority with regard to the practice of the old Italian school. Furthermore, he summons the Emperor Nero as a witness. But Mr. Lennox Browne has, so to speak, already subpoenaed Nero. That eminent vocalist, it appears, used, as a portion of his exercises, "to lie on his back with a small plate of lead on his stomach." This, says Sir Morell, was probably for the purpose of checking the tendency to abdominal breathing. On the contrary, argues Mr. Lennox Browne, it was to strengthen his diaphragm. It confirms the views of Mr. Behnke, Mr. Lennox Browne's collaborator, and the method is daily practised by Mr. Behnke to "educate" and strengthen the diaphragm. "Pupils are instructed in our book to practise all breathing lessons in the prone position, with one hand placed lightly on the abdomen, the other on the lower ribs, in order that they may feel those parts expand at each inspiration, and contract at each expiration." The late Jules Perkins appears to have had a remarkably well "educated" diaphragm. Mr. Lennox Browne bears testimony to the fact that "he could repel, simply by its action, the fist of any one, however strongly pressed, against the upper portion of his abdomen, when inflated by a full diaphragmatic inhalation." Here the Emperor Nero disappears for the time being from the controversy, but in Sir Morell's "sur-rejoinder"—for he is, of course, bound to sur-rejoin—we may look forward to the production of some more ancient and more irrefragable testimony in favour of the costal method. Surely the Egyptian hieroglyphic records throw light on the subject.

The next moot point is whether there is any natural distinction between the sexes in the mode of breathing. Sir Morell apparently thinks so. Mr. Lennox Browne contends that the difference is simply due to artificial constriction. Certainly, so far as logic goes, the latter has the better of it here. As he puts it, "It is indeed 'curious' that Sir Morell Mackenzie,

having contended that diaphragmatic breathing is not the best method, and having rightly stated that the use of stays impairs that method of respiration, should finally affirm that although 'the slight pressure exercised by stays does not matter in the case of ladies who are not called upon to use their voices professionally, and who do not care to excel as amateurs, . . . in the case of the *artiste* it is quite otherwise; here anything which in the smallest degree diminishes the vital capacity handicaps the singer.'"

Finally, Mr. Lennox Browne joins issue with Sir Morell as to his heretical views on training voices in the "cracking" period. In order to put the matter to the test of practical experience, he and Mr. Behnke took a *plébiscite*, and out of 190 answers only two held it to be safe for a boy to sing while his voice was breaking. Amongst the majority were such names as those of Sir John Stainer, Dr. Bridge (of Westminster), Mr. Edward Lloyd, and others. Some of the correspondents "illustrate their convictions by recounting the ruin to their own voice or to those of others within their personal cognisance, by persistence in singing throughout the period of change." And so Mr. Lennox Browne winds up with the expression of his opinion that in the face of such overwhelming testimony it appears to him "unwise—to put it mildly—for any one not possessing musical knowledge or teaching experience to offer even a qualified opinion in contradiction of it." This then is the present stage of the controversy: the Emperor Nero and his leaden plate has been bowled over, and the weight of practical experience has been set in the scale against a dogmatic assertion as to the treatment of the voice when cracking. On the other hand, the prospect of educating our diaphragms appals us, for we suppose that a diaphragm can suffer from over-pressure as well as a brain. We accordingly await with interest the further vindication of his views by the champion of rib-respiration.

## THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XXVII.—HANDEL (continued from page 527).

HANDEL resumed his public labours, after the second bankruptcy, in February, 1746, and it was characteristic of this great and just man that he cared, first of all, to discharge an obligation under which he lay to his subscribers of the previous disastrous season. They had paid in advance for twenty-four performances, but the master was able to give only sixteen. He owed them eight, and the wiping off of this debt was his instant care. A preliminary announcement to this effect appeared in the *General Advertiser* of January 31. It was there stated: "We hear that Mr. Handel promises to exhibit some musical entertainments on Wednesdays or Fridays the ensuing Lent, with intent to make good to the subscribers that favoured him last season the number of performances he was not then able to complete. In order thereto, he is preparing a new 'Occasional Oratorio,' which is designed to be performed at the Theatre Royal in Covent Garden." On February 8 a further statement informed the public: "On Friday next, February 14, will be performed a new 'Occasional Oratorio,' with a new Concerto on the organ. The subscribers who favoured Mr. Handel last season with their subscription are desired to send to the office in Covent Garden Theatre on the day of performance where two tickets shall be delivered to each, gratis, in order to make good the number of performances subscribed to last season." We thus see that not only did Handel acquit himself of a debt due under circumstances which the lax morality of the age would have regarded

as an excuse for letting it alone, but he took care to perform the act in a most generous manner by preparing a new oratorio, when, with far less trouble, he might have revived some old compositions. It was conduct such as this that eventually endeared him to the English public and did no little to crown his closing years with wealth and honour. Amid all their faults, the English can appreciate an honest straightforward man.

Schœlcher is very angry with the late G. A. Macfarren and others on account of statements to the effect that the "Occasional Oratorio" was "written, or rather compiled, in great haste, being composed chiefly of pieces from 'Israel in Egypt,' and other of Handel's previous works, and such new matter only as was necessary to connect these selections." The Alsatian biographer exclaims, "One is astonished to meet with such statements from the pens of these erudite musicians!" and points out that only six pieces in the entire work are borrowed from its predecessors. When an oratorio contains but six "conveyed" numbers out of thirty-seven, it can hardly be called a compilation, but it may be that the writers of whom Schœlcher complains shared a general impression, and did not take the trouble to verify it. Handel's indignant champion adds: "I can only find one explanation for the vulgar error, which is that as the pieces made use of by the composer, when he had no time to finish the work, are all very popular, they have more especially attracted the attention of those critics who make but a superficial examination of the scores. But if these be abstracted, thirty-one original pieces remain, such as would create the reputation of thirty-one new composers." It may be worth while to mention here that the popular and brilliant overture to the "Occasional Oratorio" was written for the work, as was the air, "O liberty, thou choicest treasure," afterwards transferred to "Judas Maccabæus," in which piece it is best known.

Handel's venture with the "Occasional" proved no more successful than that with "Deborah" and "Hercules" had been. The season ran to its third Concert, and then stopped for lack of patronage. But the giant did not despair. Great, resourceful man as he was, another expedient remained available, and the master resolved to try it. Up to the year 1746 he had ordered his Oratorio Concerts on the plan of the opera, inviting prepaid subscriptions for the series, and appealing mainly to the higher classes of amateurs. Year after year this method had brought disaster in its train; what if he threw himself upon the masses of the people and took the chance of their favour from evening to evening? The plan was tried in 1747, and largely helped to bring about a complete reversal of former experiences. Here the run of bad luck ended, and our sorely troubled musician, taking the tide of prosperity at its flood, went on to fortune.

The change was, no doubt, greatly facilitated by the fact that Handel exactly hit the taste of the town with "Judas Maccabæus," written in July and August of the previous year (1746). Apart from the magnificent music of this oratorio, outside circumstances were favourable to its success. The Stuart insurrection had only recently been put down in blood and ruin; the passion of a critical time still ran high, and Dr. Morell, Handel's librettist, was wide awake enough to connect his book with that popular hero and saviour of his country, William, Duke of Cumberland, alias "Bloody Cumberland." The dedication to that exalted and sanguinary personage ran thus: "To his Royal Highness, Prince William, Duke of Cumberland, this faint portraiture of a truly wise, valiant, and virtuous commander, as to the possessor

of the like noble qualities, is, with most profound respect and veneration, inscribed by his Royal Highness's most obedient and most devoted servant, the author." Poof! let us burn a pastille, or, failing that, some brown paper, and pass on.

"Judas Maccabæus" appealed not only to the Whigs of 1747, but also to the Jews of the same date. Mr. Rockstro writes: "The new oratorio offered an attraction which they could not resist. Handel had painted the hero of their later history in colours as brilliant as his deeds of might; and they thronged the theatre night after night, to their own entertainment and the composer's substantial profit. We can well understand the delight with which they must have listened to the magnificent chorus 'We worship God, and God alone'—not only as a masterpiece of contrapuntal skill and melodious invention, but one of the grandest confessions of faith that ever was expressed in music. Anything more striking than the contrast drawn between idolatrous reverence 'to the rude stock and sculptured stone' and the true worship of the one true God, it would be impossible to imagine, and in enforcing the point in his own resistless language, Handel preached a sermon to which neither Jew nor Christian could listen unmoved."

The upshot of all favourable circumstances was that, during the Lent of 1747, "Judas Maccabæus" had a six-fold hearing by crowded and enthusiastic audiences. Hanoverian partisans applauded, in the Jewish hero, the exploits of their own successful leader; Jews triumphed in the successes of their national champion, and many others, we may well believe, listened with growing delight to Handel's exalted and inspiring strains. The brilliant success of 1747, both as regards the novelty produced and the system of appealing to the public at large, determined the remainder of Handel's career. We shall have to speak of no more struggles, no more "alarums and excursions." The old ship has got into smooth water, and borne along by the steadiest of trade winds, reaches port with safety and glory.

Between the Lent of 1747 and that of 1748, Handel composed "Alexander Bælus" (finished July 4, 1747) and "Joshua" (completed August 19 in the same year). The first of these works was produced at Covent Garden, March 9, 1748; the second on the 23rd of the same month. It is generally supposed that "Alexander Bælus" was an attempt to follow up the Jewish success of "Judas Maccabæus." If so, it failed, the work being given but three times during the season, while "Joshua" had four hearings, and "Judas Maccabæus" six. "Alexander Bælus" was revived in 1758, and, as far as can be ascertained, no subsequent performance of the oratorio has taken place, save one given under the auspices of the Cecilian Society. For "Joshua" a better fate was in store. Given at least four times in subsequent seasons by Handel himself, it still remains on the active list of oratorios, and is heard from time to time, though not with the frequency deserved by its merits. In connection with this oratorio, Shield ("Introduction to Harmony") tells a story of Father Haydn which should not be passed over here: "Travelling from London to Taplow with the father of modern harmony, and having, the preceding evening, observed his countenance expressing rapturous astonishment during the Concert of Antient Music, I embraced the favourable opportunity of enquiring how he estimated the chorus in 'Joshua,' 'The nations tremble.' The reply was, 'He had long been acquainted with music, but never knew half its powers before he heard it, and he was perfectly certain that only one inspired author ever did, or ever would, pen so sublime a composition.'"



For the season of 1749 Handel prepared "Solomon" (completed June 19, 1748) and "Susannah" (August 24, same year), appending to the score of the former a memorandum of his age—sixty-three. These works were respectively performed twice and four times during the Lent of 1749. About their merit it is unnecessary to speak. Lovers of Handel know them well, and have for the magnificent choruses in "Solomon" an admiration which is almost worship.

Here we may conveniently pause in the record of oratorio, and dwell upon an interesting event which shows us Handel acting, for the last time, as a kind of Court musician. The Treaty of Aix-la-Chapelle, signed October 7, 1748, had put an end to a long and exhausting war, for the close of which everybody was grateful. Under these circumstances, what could be more natural than that the greatest composer of the age should celebrate the happy event by some exercise of his art? Handel had written Water Music; why not Fire Music also, as an accompaniment to a pyrotechnic display in the Green Park? He himself saw no objection, and set about the task, preparing an overture and five movements—two Allegros, a Bourée, a Siciliana, and two Minuets, scored for a full orchestra of strings, wind, and percussion. The new composition was rehearsed on April 21, 1749, and on the following morning the town read in the *General Advertiser*: "Yesterday there was the brightest and most numerous assembly ever known at the Spring Gardens, Vauxhall, on occasion of the rehearsal of Mr. Handel's music for the Royal fireworks." The *Gentleman's Magazine* gave a fuller account: "Friday, 21st, was performed, at Vauxhall Gardens, the rehearsal of the music for the fireworks, by a band of 100 musicians, to an audience of above 12,000 persons (tickets, 9s. 6d.). So great a resort occasioned such a stoppage on London Bridge that no carriage could pass for three hours. The footmen were so numerous as to obstruct the passage, so that a scuffle ensued, in which some gentlemen were wounded." The performance, as an accompaniment to the fireworks, took place on April 27. Regarding it we may still read in the *Gentleman's Magazine*:—

"The machine was situated in the Green Park, 500 feet from his Majesty's library, and represented a magnificent Doric temple, from which extended two wings, terminated by pavilions, 114 feet in height, to the top of his Majesty's arms, 410 feet long. Invented and designed by the Chevalier Servandoni. Disposition of the firework: after a grand overture of warlike instruments, composed by Mr. Handel, a signal was given for the commencement of the firework, which opened by a Royal salute of 101 brass ordnance," &c. Melancholy to relate, as coming after so much preparation, the "machine" caught fire, and his Majesty's library narrowly escaped supplying a set piece not provided for in the programme of the day. A pianoforte edition of the firework music was issued by a London publisher on the occasion of peace with Russia in 1855, but otherwise the work belongs only to Handelian libraries.

Handel appears, himself, to have been well satisfied with the Firework Music, and, within a few days of its production offered a performance of it for the benefit of his pet charity, the Foundling Hospital. Some particulars of this step and its results may be gleaned from Brownlow's "Memoranda of the Foundling Hospital," where we read: "On the 4th of May, 1749, he (Handel) attended the Committee at the Hospital, and offered a performance of vocal and instrumental music; the money arising therefrom to be applied towards the finishing of the chapel." From the *Gentleman's Magazine*, Schœlcher quotes a record of the Concert:—"Saturday, 27th.—The Prince and Princess of Wales, with a great number of persons of

quality and distinction, were at the Chapel of the Foundling Hospital to hear several pieces of vocal and instrumental musick, composed by George Frederic Handel, Esq., for the benefit of the foundation. I. The musick for the late fireworks, and the Anthem on the Peace; II. Select pieces from the Oratorio of 'Solomon,' relating to the dedication of the Temple; and III., several pieces composed for the occasion, the words taken from Scripture and applicable to the charity and its benefactors. There was no collection, but the tickets were at half-a-guinea, and the audience above a thousand, besides a gift of £2,000 from his Majesty, and £50 from an unknown." As a return for his generosity, Handel was made a Governor of the Hospital. The pieces specially composed for the occasion form what is called the Foundling Hospital Anthem, "Blessed is he that considereth the poor." They became the property of the institution, and, thirty years ago, remained unpublished.

From this digression let us now return to Handel at his regular and prosperous work as a maker of oratorios. For the Lent of 1750 he prepared "Theodora"—his own favourite piece, yet one which the public, to the composer's great chagrin, treated with coolness. "Theodora" was finished on July 11, 1749, and produced at Covent Garden, "with a new Concerto on the organ," March 16 following. It had four hearings during the season, but this number may be accredited to Handel's obstinacy rather than to any desire on the part of the public. The fond old master would not acknowledge the failure of his darling by withdrawing it, and there is great reason to believe that he "papered" the house well to get an audience. Burney tells us, at any rate, that "'Theodora' was so unfortunately abandoned that he (Handel) was glad if any professor who did not perform would accept of tickets or orders for admission." The doctor goes on to relate an anecdote *à propos*: "Two gentlemen of that description (the professors aforesaid) now living, having applied to Handel, after the disgrace of 'Theodora,' for an order to hear 'The Messiah,' he cried out: 'Oh, your servant, mine Herren! you are damnable dainty! You would not go to 'Theodora,' there was room enough to dance there when that was perform.'" Other anecdotes are connected with this unfortunate work, among them one having reference to the second night of "Theodora," for which, also, Burney is responsible: "A gentleman who was on intimate terms with Mr. Handel, imagining it to be a losing night, was willing to avoid speaking to him that evening, but he, observing him at some distance, went up to him and said: 'Will you be here next Friday night? I will play it to you.'" On another occasion he was not so tractable, for, hearing that a person of note had undertaken to engage all the boxes, he exclaimed: "He is a fool; the Jews will not come to it as to 'Judas Maccabæus,' and the ladies will not come because it is virtuous." Yet another story brings Horace Walpole upon the scene. Walpole met Lord Chesterfield coming out of the theatre at an early hour, and cried, "What, my lord, are you dismissed? Is there no oratorio this evening?" "Yes," was the reply; "they are still performing, but I thought it best to retire lest I should disturb the King in his privacy." The point of this lies in the fact that George II., true to the traditions of his house, supported Handel in fair weather and foul weather, and went to the theatre every oratorio night, whether anybody else attended or not. "Theodora" was no doubt hardly used, but it is of no use to rail at the public of 1750. In a very practical sense they are past reproof.

The season closed on April 11, and now the course of events takes us back to the Foundling Hospital and Governor Handel's relations therewith. In April the *General Advertiser* came out with an announcement that George Frederic Handel, Esq., had presented a "very fine organ" to the charity; moreover, that on May Day he would open the said organ and conduct a performance of his "Messiah." The town was set in a flutter by this important news; a rush took place for tickets, and a crush for seats when the momentous day arrived. All this, and its consequences, we learn from the *General Advertiser* of May 4: "A computation was made of what number of persons the chapel of this hospital would conveniently hold, and no greater number of tickets were delivered to hear the performance there on the 1st inst. But so many persons of distinction arriving unprovided with tickets, and pressing to pay for tickets, caused a greater number to be admitted than was expected, and some that had tickets, not finding room, went away. To prevent any disappointment to such persons, and for the further promotion of this charity, this is to give notice that George Frederic Handel, Esq., has generously offered that the Sacred Oratorio called 'Messiah' shall be performed again under his direction, in the Chapel of this Hospital, on Tuesday, the 15th inst., at twelve of the clock at noon, and the tickets delivered out, and not brought on the 1st inst., will then be received." Performances of "The Messiah" for the benefit of the Foundling were afterwards given, year by year, till the Master passed away.

Handel's presentation organ, of which Mr. Rockstro gives the original specification, is still used at the Foundling. The writer just-named says of it: "This interesting and beautiful instrument has been several times enlarged, and even rebuilt, but it still retains its old sweet, mellow tone, with the additional advantage of the delicate mechanism of the present day. It plays too a very important part in the Sunday services of the Chapel, which are performed in a quiet, old-fashioned way."

(To be continued.)

#### HOODS AND FALSEHOODS.

THE desire to be distinguished in music is a worthy ambition. The attainment of distinction in the regular way—that is to say, by passing the examinations of the Universities which have the power to confer it—is out of the reach of many of the ambitious. The qualifications required, in most cases, are not possessed by all. For the purpose of ministering to this very laudable ambition, and providing a means whereby the world may know to some extent the result, certain examining bodies have stepped forward and have occupied the breach made by the higher powers. The outside world has a traditional respect for those who are empowered by authority to affix certain letters to their names. The knowledge of this fact inspires a feeling in the minds of those among musicians who think that their position would be improved by passing an examination entitling them to employ some alphabetical assortment by way of extra title. There are several literary societies, with or without charters, whose respective members enjoy the privilege of so distinguishing themselves. The letters placed after their names have a literal, but not necessarily a literary, significance. They are obtained without examinations, but by the payment of money only. Of course these distinctions are, in a double sense, very imposing. The unthinking attach much mysterious importance to their use, as they do in

every case, legitimate or otherwise, where such devices are employed. Unscrupulous adventurers have taken advantage of this popular superstitious belief in the virtue of such titles as the letters imply. They have made unholy bargains with foreign Universities and have traded in degrees, which have been conferred in *absentiâ* simply on payment of the fees. The holders of these bogus degrees, acting on the like dishonest principle founded upon the abstract truth, "that the greater includes the less," have filled in what they consider the intermediate stages, and have conferred upon themselves titles which belong only to British Universities, and the right to which they could maintain by no shadow of proof.

With greater integrity of purpose certain bodies of musical men recognised the desire on the part of their fellow-workers to obtain distinction in their profession. They devised a scheme which, while it aimed at a less exalted goal than that insisted upon by the Universities, was exactly suited to the needs of the times. The diploma of the College of Organists is a valuable document as representing a fair share of knowledge on the part of the winner. It is *pro ratâ* as honourable a certificate of professional qualification as the *testamur* of the Universities. Other bodies, occupying lower ground, attracted at first those aspirants of less exalted desires, and succeeded in obtaining a large following. The success of the Company entitled Trinity College, Limited, called others into the field, and nearly every day some new association of musical persons, willing to examine for hire, presses its services upon the public attention.

That there is apparently room for all seems to be proved by their flourishing condition. How far their actions will be affected when the new examining body—formed by the Union of the Royal Academy of Music and the Royal College of Music acting in conjunction under the presidency of H.R.H. the Prince of Wales—is in operation, remains to be seen. Their popularity may not be lessened, because their directors may see fit to modify their requirements if necessary, and so to gather to themselves those whom the amalgamated body might not touch. If examinations are necessary, it seems perfectly reasonable that provision should be made for those who find it difficult to attain the exalted standard which will doubtless be set up by the higher bodies. The worker should not be denied the means of obtaining a due assessment of the value of his labour. Therefore, the lesser examining societies may still pursue a profitable business. There is no reasonable objection to them so long as they confine themselves to legitimate purposes. They will continue to be successful until the world grows smaller. The principle of centralisation as applied to schools renders it impossible that all teachers should be able to study individualities of character in the pupils as perfectly as might be desired. The teachers may be able to arrange the work of those under their care in a fair order of merit, in most of the subjects taught, with the exception of music. In that subject it has been found expedient to call in the opinions of outside examining bodies. Certificates of various scales of value are granted, and are duly estimated by the recipients, their instructors, and their friends. So long as the functions of these examining bodies are restricted to the issue of diplomas of this kind, they are rightly exercised, and no just cause of complaint ought to arise.

When in the pride of their success they usurp the rights of more important bodies, it is time for those higher powers to place a check upon such actions. More than one of the self-constituted examining Companies go beyond their proper bounds in permitting

the holders of certain of their diplomas to wear silk hoods and other badges of distinction. This is a direct interference with the prerogative of the British Universities, and should be discontinued by those who now permit their use, if they desire to act with that honesty of purpose with which they are credited. The hood, properly speaking, is the distinction of a graduate of the University. The holder of a certificate from an unchartered body is not a graduate. The right to wear a hood proper to a degree belongs to members of those Universities who have satisfied the examiners in the Schools. A member of the University may be a member of a College, the Dean of his College usually presents the candidate to the Vice-Chancellor, who admits to the degree in the name of the University. A single College has no power to confer a degree. The only British Universities which confer degrees in music, either after examination or *honoris causa*, are Oxford, Cambridge, Dublin, London, Cork, Durham, and Trinity College, Toronto. The hoods of these degrees may be worn at all times in all public places when and where it is proper. The fifty-eighth Canon states, that ministers, during the time they are performing the Service, should wear a surplice, and "such ministers as are graduates shall wear upon their surplices at such time, such hoods as by the orders of the University are agreeable to their degrees, which no minister shall wear (being no graduate) upon pain of suspension." The term "minister" has been allowed to include not only the clergy, but those, who as organists or lay-clerks, take part in the Service. Further, the Canon referred to above explicitly says, that "it is lawful for ministers who are not graduates to wear upon their surplices, instead of hoods, some decent tippet of black, so it be not silk." This also is a matter which has been overlooked by those who designed the hoods for certificate holders.

It should be stated that the only College not a University possessing the right to examine candidates and confer degrees in music is the Royal College of Music, a right still held, though it is never exercised.

The title of College signifies a collection of members, and by metonymy, the place where they assemble. To the outside world the word has an academical signification in the sense that it is an association of learned men. This interpretation will not apply to all those institutions which bear the name.

It may be urged by some that the members of the so-called Colleges are in perfect order in framing laws and regulations for their own government, and in permitting their members to wear gowns and hoods of their own devising, such being only a form of sartorial certificate. This may be so. They do not exhibit very sound judgment or altogether upright intentions when such garments are paraded beyond the confines of their own establishments. The humble imitators of the Freemasons, such as the Odd Fellows, Foresters, Shepherds, and Antediluvian Buffaloes, all wear distinguishing regalia within their Lodges and Courts; but when, as occasionally happens, they flaunt their finery in the public streets, their action only brings their institutions, laudable in a general way because of their purposes of benevolence and thrift, into supreme contempt.

Those societies or colleges who are doing really good work in directions which cannot be reached by the Universities, should see the necessity of abandoning a position, which to a great extent compromises the integrity of their actions. They are placing themselves on a level with those questionable institutions who invent academical distinctions without any other than self-constituted authority; who confer so-called degrees in back parlours, and sell hoods, which are

in the highest moral sense falsehoods. Many of them are so constructed as to be taken at first sight for the legitimate badges belonging to regularly constituted Universities.

If the Universities were not apathetic on the subject, the practice would never have been allowed. The interference with their undoubted rights would have been stopped at the outset. As it is, the discontinuance of the custom must be made by the unauthorised bodies who still carry it on—that is to say, if they desire to show to the public, on whom they rely for support, that they are not indifferent to the common-sense view of the question. They will increase the value of their certificates if they remove the sham glamour which surrounds them, and they will not impair the uprightness of their designs, or make their awards less honourable, if they cease to accompany them with hoods that are only real because they exist.

THE Republic having been always symbolised by a female figure, it was obviously appropriate as well as chivalrous on the part of the Municipal Council of Paris to entrust to a lady the composition of the ode "*Le triomphe de la République*," which, with all magnificence of scenic pomp, was performed at the Palais de l'Industrie, on Wednesday, the 11th ult. Madame Augusta Holmès, the composer in question, though born of Irish parents, is in some respects more patriotic than her artistic colleagues, for, being a member of the advanced school of Franck, as Mr. Adolphe Jullien tells us, she only writes music to French words. Her independent character may be gauged from the fact that she always writes her own librettos, and is not afraid of studying the scores of Wagner. She has been an assiduous and not unsuccessful competitor for the prizes offered by the City of Paris, and her predilection for the grandiose style afforded a guarantee that she would be equal to the needs of the situation and the resources placed at her disposal. Berlioz records in his memoirs that some illustrious personage once asked him whether it was true that he never wrote for an executive *personnel* of less than 500. That would be a mere trifle to Madame Holmès, at whose service the modest number of 1,200 performers were placed. Just as the Overture, conducted by M. Colonne, was drawing to a close, a panic of fire was raised. An electric chandelier—electrolier, we believe, is the correct term—burst out into flames. There was a momentary stampede, but the lustre was speedily lowered and the fire put out, and the Overture repeated, so that the composer had no cause to be discontented with the interruption. The Overture is described in the *Temps* as being composed of trumpet calls answering one another, and sundry motives taken up in turn by the various divisions of the orchestra, and finally culminating in a triumphal march. The rise of the curtain revealed a vast amphitheatre, with an antique altar in the midst, surmounted with an enormous tricolour flag, and surrounded with four braziers. The Ode consists of a chain of choruses. Harvestmen and labourers in the vineyard praise the earth and the sun. Soldiers and sailors express their belief that it is sweet and comely to die for their country. Intelligent artisans are then discovered erecting a Temple of Justice, and these are followed by artists with Genius at their head; sages, personally conducted by Reason; children, who have been told by the birds in the forests that it is their duty to live and die for France; and young persons, who, after the ways of young persons, sing of love. Each of these groups is accompanied by Attributes and allegorical personages, and after having given vent to their

feelings they range themselves on the amphitheatre round the altar. "On a sudden the sky grows dark; from the depths of the orchestra emerges a sad and mournful strain, rapidly turning into a funeral march. A figure veiled in black rises from the earth; her arms are loaded with chains. At this point all the choruses in succession call on the goddess who is to deliver them. Their utterances grow more hurried, the evocation becomes more urgent. The veiled woman drags herself to the altar. Finally, the tricolour is rent, and reveals the Republic standing calmly and majestically on a pedestal. At her sight all chains fall off, and a universal choir celebrates the deliverance and regeneration of their fatherland at the hands of the Republic." As to the merit of the composition, opinions differ. Mr de Blowitz pronounces it well conceived and well written. But this great man does not know the difference between a Concerto and a Sonata, which slightly detracts from his claim to be heard as a musical critic. From a very brief but commendatory notice in the *Débats* we gather that the performance was adequate, and that the double chorus in praise of love in waltz rhythm was encored, and that several other numbers were very warmly received. The notice in the *Temps* is more critical. The writer speaks of the somewhat grey and monotonous dithyrambic background of the poem, the abuse of the anvil motive in the chorus of workmen, and the general want of originality of the themes. Madame Holmès seems to have been lucky in her contralto soloist, Madame Romi, who proved a "superb incarnation of the Republic" and declaimed her recitatives in spirited fashion. The composer was accorded a very warm reception at the close, when she was led on to the platform by the manager, and, *more Gallico*, embraced by him in the presence of the 20,000 spectators.

THE recent decision of Durham University to conduct examinations for degrees in music is one which will commend itself to all who think that the great Academeal institutions should in some measure meet the wants of the age. The proposed Standard is to be as high in musical value as that of Oxford and Cambridge, and of equal character with the plan adopted by the University of Trinity College, Toronto. This last-named body has become popular with musicians because its literary tests are enough to prove that the candidates for degrees have sufficient acquaintance with the English language to be able to write correctly if not classically. Oxford and Cambridge, which have virtually excluded from their musical honours all but those who are qualified to take the initial steps for an ordinary degree in Arts, may be induced in time to modify their present requirements. There are numbers of musicians who have neither time nor opportunity for the study of subjects wholly unconnected with their art. They naturally hold the belief that the examination in arts involves an amount of time in preparation which a professional man spares but grudgingly. A musician is, of course, a better man if by his education he is qualified to hold his own in society. But he is not necessarily a better performer or composer because he can tell the ratios of sounds, or can construe Latin verbs, or understands the meaning of Greek particles. The Arts test being to him useless, is therefore needless. His objections certainly are not wanting in point as concerns those examining bodies who make no provision for teaching the subjects for the knowledge of which they are ready to grant diplomas. There is hope that at Oxford, under the cosmopolitan rule of the new Professor, something may be effected in time to remedy this state of things, and if it is

not possible to restore the former position of the qualifications demanded of candidates for musical degrees, it would certainly be a wise step to provide for the instruction of those who intend to present themselves in due course for examination. Meantime it is necessary to clear the way, as far as possible, for those whose training has been chiefly confined to music, and the action of the authorities of Durham University will be cordially approved by musicians, whether they be possible candidates for degrees or not, even though teaching provision is not mentioned. It is not within the scope of the present purpose to enquire whether their action arises from a voluntary recognition of a desire outside the University to utilise the powers possessed by this, the youngest of the Universities in England, for the encouragement of music, or whether it arises from external pressure. It is enough to know that the diplomas granted will be valuable, and that the movement may tend to equalise the requirements in all Universities. The Scottish Universities may also be induced to reconsider their determination to offer no encouragement to musical aspirants, and to gather under the shelter of their learned groves the professors of an art which is slowly, but surely, taking a high position in the north. Hitherto musicians in Scotland have been content to win their diplomas from southern bodies. It is time that efforts were made for independence. The Scottish people have proved conclusively, not only by their love for, but also by their skill in the art, that they can be trusted with this form of Home Rule without being likely to allow it to drift into unprofitableness. They have sufficient pride in their own prestige to lead to the belief that they will jealously guard the integrity of their art, and that such diplomas as could be granted by their Universities would be as honourable as any emanating from more southern bodies. The certificates given by the numerous lesser societies unconnected with the Universities may serve the purpose of gratifying moderate demands, but the unwarrantable ambition which many of them display, in assuming powers they are not justified in exercising, should be crushed to dust. If those who alone possess the true power of issuing certificates continue to pursue the course they have now entered upon, they will quickly both morally and actually prove the worthlessness of those bodies who have taken advantage of the indifference hitherto displayed in the matter by the Universities.

It has never been, and it never will be, the province of such a journal as THE MUSICAL TIMES to pronounce an opinion on political matters. But when politicians, no matter what their party, think fit to intrude on the sphere of that art which concerns us and our readers, and to recommend a definite line of action to those who make a living by it, it behoves us to examine carefully the tendency of their suggested policy. Home Rule may or may not be a good thing, but Home Rule, so far as music is concerned, can only result in stagnation and sterility. Mr. Wm. O'Brien, M.P., has been before the public in many capacities, but as an authority on matters musical he has hitherto held his peace. Now, however, he has committed himself, in connection with the Concerts of Irish music, given by Mr. Ludwig in Dublin, to a very definite and unhesitating advocacy of Musical Particularism. After eulogising Mr. Ludwig's interpretation of various Irish melodies, Mr. O'Brien continues: "I only wish we could keep him (Mr. Ludwig) in Dublin always, to lead on to the attack on prejudice and provincialism. However, with the aid of the leaders of the people, who have roused

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themselves up—and it was time—he has given us a start. Let us now, at least, keep our face towards the foe. Let each of us see what he can do in his own sphere for native music; manfully let us advance into the arena and plant our flag. And let our demand be that Irish music shall be heard and loved and honoured on Irish soil before the music of Italy or of Germany—aye, or of Orpheus himself withal, if he be not a son of our own tight little Island.” The foregoing recommendation to apply the principles of boycotting to the domain of music—affording as it does an admirable commentary upon the articles of Mr. F. J. Crowest—has recently been extensively circulated on a handbill in Dublin, and was effectively discussed in an admirable letter to the *Spectator* of the 14th ult., under the heading of “The outlook for Art in Ireland under Home Rule.” We cordially endorse the views expressed in the following paragraph—“It would be difficult to realise the monotony of Concerts in Dublin under this new régime. Vocalists would confine themselves to Moore’s melodies, while instrumentalists would have a still more limited *répertoire* to select from. Were Schumann still living, Mr. O’Brien might find it hard to persuade him that a course of study entirely confined to such works as ‘Garry Owen’ and ‘Patrick’s Day in the Morning,’ or even ‘Killaloe’ and ‘Ballyhooley,’ could supply the place of Bach’s ‘Wohlttemperite Clavier’ as the ‘daily bread’ of the young musician.” This is sound and unanswerable criticism. We will listen to Mr. O’Brien on other subjects—indeed, we cannot help it; but where art comes in, the old adage of the cobbler and his last seems to be strikingly applicable.

In a letter now before us on the subject of organists’ salaries, the writer says, “I was in a church last Sunday where the Vicar received £1,000 a year, and the Organist £15.” Now, without inviting opinions on the relative proportions of these two incomes, it can scarcely be a question, we think, whether the pittance allotted to the organist ought to be offered to one who, apart from the necessity of his possessing high artistic qualifications, is expected to occupy a social status in accordance with his tenure of an office so important in the service of the church. In calling attention to this subject in the columns of THE MUSICAL TIMES, we have frequently quoted advertisements in which it is announced that the salary proffered can be added to by selling music, teaching dancing, and, in one instance, even, by combining with the duties of an organist those of the village blacksmith; but as we cannot imagine that any congregation would willingly degrade one who most undoubtedly should be entitled to their respect, it is obvious that public opinion ought to be brought to bear so forcibly upon the matter that no appeal for an organist should be made until sufficient funds have been secured to repay a competent artist for the time and outlay expended upon fitting him for so responsible a position. Cases in illustration of our observations press upon us daily; but one which has elicited these remarks we cannot refrain from mentioning, especially as we can fully verify the truth of our statements. A very talented organist, upon a salary of twenty guineas annually, has rigidly performed his duties for thirty years, eking out his income by a small allowance from his mother, who has recently died and left him entirely at the mercy of those whom he has so long and faithfully served. He may, of course, endeavour to retain his office—he may try to get a pupil or two—but, considering that he is over seventy years of age and in failing health, the outlook is, it must be acknowledged,

sufficiently depressing to act as a caution to those who accept such terms, and a reproach to those who offer them.

DOGBERRY’S assertion that reading and writing “come by nature” invariably raises a smile; but there are nevertheless many who are of opinion that speaking is by no means a matter of cultivation. Nobody considers, of course, that the mere faculty of conveying our meaning is not given to all human beings; but those who doubt that speaking with clearness and elegance is an art should listen intently to the ordinary conversation of labouring men, and we are certain they will agree with us that, to a refined ear, a great portion of what they hear is perfectly unintelligible. A celebrated singing-master once remarked that before he taught his pupils to sing, he was compelled to teach them to speak; and now that the physiology of the voice is occupying so large a portion of the attention of medical men, it is good that we should profit by the sound advice they give us. A recent number of the *Contemporary Review* contains a paper upon “Speech and Song,” by Sir Morell Mackenzie, and in this he says: “As part of the general vocal training which I think desirable, I should be disposed to say that all children and young people should learn to sing as far as their natural capacity will allow”; and in the continuation of his article the writer thus strengthens our conviction that this exercise in the natural production of notes will do much towards promoting the natural production of words. “Singing,” he says, “tends to promote purity of language, the rules which govern the utterance of every note also affecting the articulate element combined with it, and keeping the words cast in fixed forms—a stereotype of sound, if I may venture the metaphor.” It has often been remarked that we may know a vocalist by the perfect manner in which the speaking voice is conveyed to the ear. Sir Morell Mackenzie has given us the reason of this in words which should be taken to heart by all who have the care of the young.

A CONTROVERSY is going on in Manchester concerning the propriety of licensing, or withholding a license for the sale of alcoholic liquors in the newly-built “Palace of Varieties” in that city. The Roman Catholic Bishop of Salford opposes, and the Dean of Manchester, in some degree, supports the proposition. The merits of the question as it stands commend themselves most forcibly to those locally concerned. A broader question presents itself to the outside world. Why should not Municipalities undertake the direction of places of amusement for the people where the workman could take his family without harm? The task of preparation of the public mind in matters of Science and Art is provided for in the schools supported by the Government, and local aid from the rates is not beyond their scope. If means were taken to establish healthy entertainments at a moderate cost, the poorest might then be kept from the fascinations of the usual music halls, where the attractions offered by an almost irresponsible management have a tendency, if any way, to depress rather than to elevate public morals.

THE lamented death of Dr. Langdon Colborne, of Hereford, has left a vacancy in an important musical position. It is hoped by all that the Dean and Chapter will make a careful choice of a successor to him. The office should be held by one who is not only competent to carry on the work required for the

daily services, but who by education and attainments can command respect, and who has proved his competency to conduct an orchestra; for, although the opportunity for the exercise of the latter special qualification may present itself only once in three years—on the occasion of the meeting of the Three Choirs—yet it is one when the strongest light from the outside world of art is thrown upon the musical resources of the place. The authorities should, therefore, avoid having their wisdom called into question, if they desire to take into consideration the public demands as well as their own private needs.

THE following advertisement appeared in one of the daily papers lately: "Will any rich Person take a Gentleman and Board him? Of good family; age, twenty-seven; good musician; thoroughly conversant with all office work; no objection to turn a Jew; lost his money through dishonest trustee; excellent writer." It is not quite clear whether proselytism is intended by the advertiser, or whether he merely expresses his willingness to cause a person of Jewish persuasion to reverse his position. If the "good musician" would persist in exercising his talents to the annoyance of the inhabitants of some public thoroughfare, and refuse to depart when requested, or otherwise bring himself within reach of the law, Her Majesty's Government would no doubt undertake to "board" him free of charge, and without requiring him to change his religion.

#### FACTS, RUMOURS, AND REMARKS.

THE *Globe* accepted Gloucester Festival "copy" from a most extraordinary person, who called himself a "roving correspondent," and who certainly did rove—very far away from good taste, sometimes from facts. His report began—after a passing reference to "the world of Caligula and Nero"—with something about "flowers in profane buttonholes" at the "Last Judgment." The necessary "smart" key-note thus struck, the *Globe's* contributor launched into a pæan over Mrs. Ellicott's hospitality, which he described with as much zest as though he had spent the week at the Palace. Then he went off to the Deanery, met Dr. Spence, and learned how, in that very house, Henry VIII. and Anne Boleyn kept their honeymoon. The reporter's answer would do credit to Jack Bunsby: "'Tis all one, since the poor lady had her head taken off, and, moreover, thereby hangs a question of morals into which 'tis now too late to enquire." But it was not too late for another eulogy of his entertainers.

THE *Globe* writer was late in getting away from the luncheons and reaching music, but made up for tardiness by the "screaming farce" of paragraphs in which he said that Mr. Brereton, offered a choice between *Elijah* and the *Devil*, chose the *Devil*, being "to the manner born"; quoted the French of his own common parlance; said that Dr. Mackenzie's "Judith" (!) made a mark; talked about the "Sickle Song" in "Judith" (!) as likely to be on the barrel-organs—"the nearest approach to immortality, 'next to being on a ham-and-beef pot'"; and passed over Mr. Williams's "Last Night at Bethany"—the chief novelty of the Festival—without a word. Where in the world did our evening contemporary pick up its flippant and inaccurate twaddler?

MR. G. H. WILSON, writing to the *Boston Evening Traveller*, thus discusses Miss Eames, the latest American "star" in Paris: "I was fortunate enough

to hear Miss Eames, of Boston, in 'Roméo et Juliette' at the Grand Opéra. After overcoming the shock of paying a speculator four dollars for a two dollar ticket, and recovering from the amazement produced by the elegance of the house itself, I settled down with my thinking cap on, to await the appearance of the much-praised Boston girl in the part, and upon the spot, where her admirers say she holds all critical Paris in stained-glass attitudes. . . . Her scale is yet uneven and her singing characterless. . . . In short, Miss Eames's *Juliette* is not the moving assumption the agents, criers, and such have insisted for months it is. If I am wrong, then Heaven help Parisian taste; if I am right, why somebody has broken square off one of the commandments and is keeping it up—at a salary." Poor Miss Eames! It is a pity her countrymen have a travelling propensity.

ANOTHER American critic, Mr. F. A. Schwab, has been amongst us, and now retails disparagements to suit the taste of his countrymen. *Apropos* of Madame Sterling, he ungallantly remarks: "A hearse-horse is a noble and useful animal, but its presence on a race track, for example, would not be exhilarating." Mr. Lloyd is "stout and revealing a tendency to sing with effort." Madame Néruda and Mr. (sic) Hallé's performance of the "Kreutzer" was "not in any way remarkable." Dr. Parry's new Symphony is "melodious, conventional, and somewhat superficial." There is "really nothing in Dr. Richter's conducting," &c., &c., &c., the inference being that for the best things in music one must go somewhere out of England—say to the United States.

WILMINGTON SQUARE, Clerkenwell, has lately been the scene of a fierce musical war. It appears that a police band had obtained permission to play in the enclosure during the summer evenings; but, as several of the inhabitants protested against it, a lady guardian of the parish had secured the services of a German band. To this, however, an even more powerful opposition was offered, and it was therefore decided that no band should play. We can scarcely wonder at the cold shudder which ran through Wilmington Square at the suggestion of a German band, yet we cannot but think that had the irate lady guardian, instead of resorting to this desperate remedy, canvassed the residents separately on the question, not only might an experimental evening with the police band have been crowned with success, but the example set at Clerkenwell would probably have been followed in many other of the quiet squares in the metropolis.

MISS MAY HUDDLESTONE, of Liverpool, has invented a Kindergarten system of teaching the staff notation, the notion of which, she says, was suggested by an attempt to convey a knowledge of the rudiments of music to some children by the aid of "ten pea-sticks and an apple." We are told that the little pupils build the lines and spaces for themselves with ten small rods fitted in a grooved frame, while balls, sub-divided into various sizes, represent the value of the notes. Whether it is easier to fit "ten small rods into a grooved frame," and to fix the value of the notes in the mind by using balls, than to learn the names of the notes by their position on and between the staff lines, and their value by the "time-table," can of course only be proved by experiment; but then the new method is called "play," and the orthodox system is called "work," and "Kindergarten" teachers tell us that this makes all the difference.

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MASSENET is clear, and right too, on the subject of nationality in music. Speaking recently to an interlocutor about certain American musical students in Europe, he said: "You must make them study at home. Nationality is necessary in music. Every composer must, after he has acquired the rules, become himself. I had a Swedish pupil last year just like that. He wanted more and more of me. Finally I said: 'You have it all; I can do no more. Go to your own country; become inspired by it and compose.' He is beginning to do so now. Look at two different men. Grieg went home and developed nationality in his music; Gade became a reflection of Mendelssohn and Hiller." Something very much like this has appeared in our pages from time to time. When will English students write English music and not go to Germany to qualify themselves as pale reflectors of Teutonic art?

A WRITER in *Freund's Music and Drama*, referring to Sir John Stainer's speech at a meeting of the College of Organists, goes on to say: "Dr. Bridge proposed a vote of thanks, and other musical talkers burned incense at Stainer's shrine. They all took great delight in calling him 'Sir John.' His new title justified it, yet it *did* seem a trifle snobbish. But then 'it's English, you know.'" What would our republican brethren have? The "musical talkers" could not call Sir John Stainer "Mister," because he is no longer plain "Mister"; neither could they speak of him as "Stainer," which would have been disrespectful; while "John" would strike most people as unduly familiar. "Sir John" appears the most seemly, and if it be "quite English, you know," to do a seemly deed, well and good.

ACCORDING to the statement of a well-known furniture dealer, although mahogany was for years the only wood used for sideboards, tables, book-cases, &c., pianofortes made of rosewood, black walnut, cherry, oak, and indeed every kind of light wood that will take a polish, gradually crept into fashionable houses, not because these woods are handsomer, but because the density of mahogany stifles the sound. No greater proof of the growing power of music can be adduced, and composers for the drawing-room, in return for this concession to their art, should remember that what may be termed "mahogany pieces" are not in accordance with the time, and have now every likelihood of being carted off with the old furniture.

THE King of the Sédangs, whoever he may be, has decreed his own divorce from the whilom sharer of his throne, and called upon his subjects to recognise as their Queen a certain Marie Rose, Countess of Ibering. When the eyes of Colonel Henry Mapleson lighted upon this news in a French paper, they saw also a splendid opportunity for the exercise of a well cultivated talent. Might not some careless readers confound Marie Rose, Countess of Ibering, with Marie Roze, prima donna? and was the husband of the latter to submit to an inevitable and painful misconstruction? Perish the thought! So Colonel Henry Mapleson desires it to be known that he has not been deprived of his amiable and accomplished wife by the high-handed Majesty of the Sédangs.

THERE is no need to waste many words upon the fuss recently made regarding evening dress in church. On the general question, it is doubtful whether anybody in his or her senses ever proposed to put on the "swallow-tail," or the décolleté gown for evening

service, while as regards the special case at Gloucester Cathedral, of which so much has been said, the invitation to wear morning attire at the evening performance is of long standing, the particular wish of the authorities being to give the oratorios under the usual conditions of a "service" and not as an entertainment. In this we consider that the authorities took a sensible course, and one calculated to benefit the Festival by guarding against ever-watchful raisers of objections.

"If we are to destroy everything," writes Mr. Andrew Lang, "*perat ars musica* first." We should prefer to see precedence given to the habit of using unnecessary Latin words; but that is neither here nor there. It behoves us much more seriously to consider that Mr. Andrew Lang condemns music as the enemy of conversation, study, and sleep. In respect of conversation, music generally acts as a stimulant; in respect of sleep, there are forms of it which do the work of a soporific—"music such as charmeth sleep"—and if "sweet sounds" disturb Mr. Lang's studies it is because he is sensitive to their seductive force. Mr. Andrew Lang should blame his own constitution, and deaden its sensitiveness by a course of practice on a hand-organ.

THAT the desire for the possession of a pianoforte on the "hire system" is gradually obtaining "below stairs" was proved by a recent case in which a servant, nineteen years of age, upon wages of £13 a year, who could neither read nor write, paid twelve shillings and sixpence a month for the hire of a pianoforte. Her hope of ultimately claiming the instrument as her own, however, was crushed by the fact of the vendor taking it away because two instalments of the money were in arrear. As at the Police Court the master of the girl applied for the recovery of the money already paid, it is obvious that a musical servant is not necessarily inattentive to her household duties.

SOME time ago we called attention to the wording of a circular issued, in English, by a Russian Committee appointed to further a Rubinstein testimonial. Since we wrote the Committee have issued a leaflet to the following effect:—"Through an unpardonable negligence, admitted in the printing office, some of the English copies of the Committee's circular, dated May 1<sup>st</sup>, 1889, have been issued with most puzzling typographical erratas. By the present notice the Committee begs to express his sincerest regrets for such an annoying inadvertency having taken place. A right copy of the circular is joined hereby." This is "English as she is wrote" in the capital of Russia.

SOME American papers are crying out against the immigration of English organists as prejudicial to native talent. It appears, nevertheless, that we send over an indifferent lot. One journal observes: "There are, it is true, some good foreign church organists here, but they are vastly out-numbered by the riff-raff of conceited snobs, who can get nothing to do in their own country, and flock hither with monstrously absurd notions of their own importance." Our friend does not explain how it comes to pass that the English article, being of so low an order, injures the native product, which, of course, is much superior.

GOUNOD blazes up sometimes, and we find him at white heat in the following paragraph:—"Ah, Heaven preserve us from interesting music; there is only

one kind of music—beautiful music. If it is not beautiful it is not music. Heaven deliver us, too, from those pedants of theorists, those pretentious mediocrities who have picked up the rags of incompetence in order to make a flag for themselves, and who raise such a fuss over their hollow, empty productions, absolutely void of fire, brilliance, sincerity, or generosity, heartless, soulless, formless, painted skeletons, without flesh or blood."

THE *Globe* has been speaking about cornets, and is responsible for the following: "No instrument in the modern orchestra sways the general heart more powerfully than the cornet. The violin may do much, but not so much as the 'sounding brass,' by the side of which the most admirably-handled 'strings' are comparatively ineffectual." In a certain trial, some years ago, an eminent performer upon the cornet swore that his instrument was very popular "down Whitechapel way." The *Globe's* contributor may have gathered his experience in that quarter.

ALTHOUGH a brilliant musical and social success, the Gloucester Festival scarcely met expectation on its financial side, the secretary having to announce a deficiency (approximate) of £170. This will necessitate a call on the stewards of a guinea each. The sum is small, but as each steward pays £5 to the charity as a qualification for office, it will increase the reluctance of county gentlemen and others to make themselves liable three years hence. In the interim serious consideration must be given to the matter of obviating any such call in the future.

THERE are two ways of putting the Festival on a better financial footing, besides the obvious one of doing more and more to make it attractive. One is a close overhauling of the manner in which money goes out for expenses. It will, no doubt, be found that considerable reductions can be made without loss of efficiency. The other way is to assimilate the Gloucester conditions of stewardship to those in force at Worcester and Hereford, where each steward contributes, not £5 to the charity absolutely, but that amount to a fund for meeting deficiencies on the working account, the balance, after paying expenses, being returned to the donor or retained for the charity, as he may desire. The difference of plan is, it must be confessed, rather hard on the Gloucester stewards, who naturally object to the unlimited liability imposed in addition to the qualifying subscription. Why not take the reasonable course of putting the stewards' subscriptions and the receipts for tickets into a common fund, paying expenses out of it, and handing the balance over to the charity trustees?

COUNT VON HOCHBERG, Intendant of the Berlin Theatres, takes a paternal interest in the ladies under his authority. Seeing that many of them live in apartments at a rental out of all proportion to their salary, he has decreed that, in future, as is the stipend so shall be the lodging. Obeying the order, one artist of modest rank vacated a dwelling in which there were fourteen rooms. Virtue being universally practised in Germany, *Le Ménestrel* is pretending to wonder what all the fuss is about.

THE Grand Old Man has spoken on the relative standing of composers, and placed Beethoven first. He thinks that ladies of "comfortable presence"—stout ladies, in point of fact—make the best singers. In his opinion, ninety per cent. of an Italian opera

audience care more for the singers than the song, and he opines that the fresh pure voice of a boy in a church choir is more pleasing than the tones of a female. In all these utterances, many people will think, the Oracle of Hawarden is not far wrong.

DR. J. F. BRIDGE will shortly complete the oratorio he has, for some time, had in hand. It would be premature to give the name and details of the work, the libretto of which has been compiled from the Scriptures by Mr. Joseph Bennett; but we may say that the oratorio deals with a stirring and dramatic incident in Old Testament history, and that Dr. Bridge has written music of much descriptive and expressive power. There is some talk of producing the novelty at Worcester next year.

A MR. WIGGINS has been collecting, for the *American Art Journal*, numerous specimens of the extraordinary jargon employed by English translators of Wagner's libretti. The result is curious reading, and, after experience of it, we quite agree with the transatlantic critic when he says:—"To the simple-minded it does not seem essential for the apprehension of the 'music of the future' that the opera-goer should be compelled to wade through such verbal bogs."

FELICITATIONS to Mr. J. A. Matthews, of Cheltenham, upon the programme he has drawn up for the approaching season of the Festival Society. In the list of works we find Lee Williams's "Last Night at Bethany," "The Golden Legend," Dr. Mackenzie's "Dream of Jubal," Miss Ellicott's "Elysium," Mozart's Litany in B flat, Mendelssohn's "Hear my prayer," and other choice works. The first Concert, at which the "Dream of Jubal" will be given, takes place on November 12.

ACCORDING to Mr. Francis Williams, who writes upon Handel in *Freund's Music and Drama*, "Thou shalt dash them" is an air "often omitted" in performances of "The Messiah." He says: "The faithful Handelian can never be sure that this air is to be sung when he takes his place in the audience." Mr. Williams presumably speaks for America, but we cannot recall a single English performance in which "Thou shalt dash them" was passed over. Have any of our readers knowledge of such a case?

WE know but little concerning the very pretty quarrel raging between the choir and the deacons of Finsbury Chapel, but, on general grounds, think it highly probable that the deacons began it. Your typical Nonconformist deacon is generally a narrow-minded person to whom real perception of an artistic question cannot be attributed. He is never so happy as when "showing off" on the little stage of his chapel.

THE "Young Lady (19), Sen. R.A.M.," who advertises that she seeks an engagement as Pianoforte Teacher "on the New System," is ill advised, we think, in saying that she has passed an examination at the Royal Academy of Music; for as assuredly the "New System" has never been heard of in that Institution the certificate she has gained there will be useless.

IN the British Section of the Paris Exhibition an effective substitute for an orchestra is shown "representing," it is said, "from twelve to sixty musicians, according to size." We agree with a correspondent

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that the sentence is somewhat ambiguous; but there can be little doubt that it has no reference to the proportions of the performers, but to the space which they occupy.

"H. K." was holiday making when the following appeared in the *Sunday Times*: "The rehearsal of Miss Augusta Holmes's 'Symphonic Ode' on the subject of the French Revolution will be produced during the present month." The production of a rehearsal is curious, but more remarkable is the fact that the Ode had been performed when the paragraph appeared.

THE fact of an Italian composer having abandoned the musical profession and become a baker, mentioned in our last number, recalls the observation of a celebrated English musical critic, who, when a conceited artist told him that it was by the merest chance that he was not brought up as a pastrycook, replied that "it was undoubtedly a great loss to the pastry."

AN advertisement announces that "a young lady wishes to teach music and singing in a school or otherwise, or any other light engagement." We always imagined that the teaching of "singing" included that of "music"; and certainly few professors of this accomplishment, in a "school" or "otherwise," would term it a "light engagement."

THE Highbury Philharmonic Society will give four Concerts, at which Sullivan's "Golden Legend," Parry's "Ode to St. Cecilia's Day," Cowen's Scandinavian Symphony, Mackenzie's "The Dream of Jubal," Mendelssohn's "Hymn of Praise," and Dvorák's "The Spectre's Bride" will be produced. Mr. Betjemann will again conduct.

THE *Globe* complains of monotony in our concert-rooms, and says "What one wants is novelty, or quasi-novelty." One may want these things, but concert-givers can tell a very different story as to the many. Let our contemporary have the courage (in hard cash) of his opinions, and he would be able to tell the story also.

SPOHR'S "Fall of Babylon," Dvorák's "Stabat Mater," Mendelssohn's "Walpurgis Night," Stanford's "Revenge," Bridge's "Callirhoe," and Prout's "Red Cross Knight" are announced for performance by the Hackney Choral Association during the approaching season. A good selection of things old and new, native and foreign.

ACCORDING to report, Madame Minnie Hauk has sold her house near Bâle and bought that sometime occupied by Wagner near Lucerne. Is the latter tenancy considered an advantage by the impersonator of *Elsa*? and, if so, will she be of the same opinion a year hence, when there will have been time to experience the attentions of tourists?

GERMAN military bandmasters, or some of them, have been in the habit of styling themselves, in concert bills and elsewhere, music director, kapellmeister, and so on. An order has come from the War Office ordering them to stop that, and we may rest assured that it will be stopped.

GRÉTRY is known to have written an opera called "Zelmar ou l'Asile," but his biographers declare the

work no longer in existence. The present being an age of resurrection in such matters, "Zelmar" has just turned up in Liège, where it was found among the papers of Grétry's grand-niece.

WHY in the many attractions offered at boarding-houses do we find "Pianoforte" and "Late dinner" usually coupled together? A cynical observer suggests that as frequently the first leads to weariness, and the second to somnolence, intending visitors may see that the bane and antidote are both before them.

WE have lately been told, with reference to a gentleman who has composed an opera, that musical competency is proved by the fact of his having taken the Mus. Bac. degree at Oxford. Such simple confidence is as touching as, among a hard and unbelieving generation, it is rare.

A BYE-LAW at Weimar, it is said, has been passed that nobody shall play at a pianoforte with the windows open. Considering that "German bands" also are not tolerated in Germany, what a delightful residence must Weimar be for persons with sensitive ears!

As the excellent—if somewhat incongruous—programmes of music provided nightly at Her Majesty's and Covent Garden Theatres attract such crowds that the people have scarcely room to move, has not the time arrived when these entertainments should cease to be called "Promenade Concerts"?

MESSRS. HARRISON announce four Concerts in the Birmingham Town Hall during the approaching winter. Each programme will, apparently, be of a miscellaneous character, reliance being chiefly placed upon the eminence of the performers, among whom is Madame Patti.

THE Church of All Hallows', Lombard Street, instituted a surpliced choir on Sunday last. Some of the singers were unsurpliced, but they were women, and occupied the front seats in the nave. That is the reasonable and proper arrangement—at any rate for the present.

IT is not often that police cases are reported in musical language; but the stern bricklayer who was recently brought up for beating his son with a short poker is said in a morning contemporary to have belaboured him "in staccato rhythm."

REPORT has brought the news to England that Edvard Grieg is engaged upon an opera, one of the incidents of which is the bombardment of Alexandria by the English fleet. Happily, report sometimes lies, and we are at liberty to disbelieve.

CHARLES GOUNOD was one of a recent company at the top of the Eiffel tower, where he sang and played for some time. Let us hope that the place and occasion inspired him to the composition of "something new and strange."

IF a best orchestral suite be worth fifty guineas, what is the value of a best waltz? The directors of Her Majesty's Theatre, having worked this out, answer "ten guineas." We should like to submit the same sum to the London publishers.

CONGRATULATIONS to Madame Schumann on having completed her seventieth year. In her case, to "honour, love, obedience, troops of friends" have been added "long continuance," and, by the Emperor, the "great Art Gold Medal."

MR. EDWARD J. SPARK, the well-known *entrepreneur* of Worcester, announces his fiftieth, or Jubilee, Concert for the 21st inst., when the Marie Roze touring troupe will appear. At the second Concert (December 2) Madame Valleria will be the "star."

MR. SARASATE will play Dr. Mackenzie's new "Pibroch" not only at the Leeds Festival, but in the course of his forthcoming tours here and abroad, introducing it to London amateurs at one of his own London Concerts in the present autumn.

THERE has been a good deal of talk lately about possible and probable operatic developments. It is hardly worth noticing, for, as such things go, sufficient unto the day is the lyric drama thereof.

WE learn by cable that the performance of "The Golden Legend" at the Worcester (Mass.) Festival was a great success, and the work will be repeated there next year.

WAGNERISM pays at Bayreuth. The recent performances brought a profit of £12,500. There is joy at Wahnfried, and rejoicing among the scattered faithful in all corners of the earth.

THERE is nothing unexpected in the statement that Mr. Santley will probably remain among the Australians till next year. His doing so was, from the first, "on the cards."

BERLIOZ'S "Faust" is an attraction in Yorkshire, most of the seats for the Leeds Festival performance being already taken.

THE *Chicago Indicator*, of August 24 last, informs the world that Dr. Stainer "is to be" knighted. The *Indicator* runs a little behind time.

THE Mayor of Madrid believes in early hours. He has ordered the theatres to close before midnight on pain of suspension.

#### LEEDS MUSICAL FESTIVAL.

THE seventh triennial Festival of Leeds opens on Wednesday, the 9th inst., and continues till the 12th, being held, as usual, in the Victoria Hall. It will be conducted on the old lines, and by many of the old "hands," including Mr. Alderman Spark, for so many years the indefatigable honorary secretary. Familiar names appear in the list of the general and executive committees, and in the long array of well-wishers, by whom not far from £30,000 is guaranteed in the extremely improbable case of a deficit. To all seeming the Festival has as strong a hold upon the town and neighbourhood as ever it had, being in this respect, not less than in many others, the very serious and formidable rival of Birmingham.

The musical equipment of the forthcoming venture concerns us most here. It is no less complete than on former occasions. At the head stands Sir Arthur Sullivan—a power alike in his name and his abilities. The vocal soloists are Mesdames Albani, Valleria, Fillunger, and Macintyre, Hilda Wilson, and Damian; Messrs. Lloyd, McKay, Piercy, Watkin Mills, Barrington Foote, and Brereton—names which seem to demand that of Madame Patey, for the sake

of completeness, and provoke a query as to the claims of the German, Miss Fillunger, above those of native artists to whom the reader's mind will easily recur. The solo instrumentalist will be Mr. Sarasate; Mr. Carrodus leads the orchestra, and Mr. A. Benton succeeds Dr. Spark at the organ. The orchestra numbers eighty-two "strings," thirty-four wind instruments, two harps, and a full complement of percussion; the grand total being 121. With this great force is associated the usual choral strength, and we may take it for granted that the *ensemble* at the approaching Concerts will prove at least as fine and satisfying as that of any previous occasion.

Turning to the programme, we at once, and again, miss the old landmarks—"Elijah" and "The Messiah"—without which, such is the force of custom, no Festival seems complete. In all such matters, persons at a distance must trust the committee, who are on the spot, and familiar with local opinion. If in any case the public prefer less popular works to these masterpieces, there is every reason why they should be gratified, just as there is every reason to respect their decision when they insist upon that which is known to them. Although "Elijah" and "The Messiah" be absent from the list of chosen compositions, established works are well represented. The Festival begins, for example, with Berlioz's "Faust," and continues with an act of "Tannhäuser," Bach's "God's time is the best," Schubert's Mass in E flat, Handel's "Acis and Galatea," Spohr's "Consecration of Sound," Beethoven's Choral Symphony, Brahms's "Requiem," Sullivan's "Golden Legend," and some well known miscellaneous pieces. Nearly all schools are well and fairly represented here, while it would be impossible to pick out a single piece as unworthy of the place it holds.

In addition to the foregoing, the programme comprises five absolute novelties, all of them, we are glad to say, the product of native talent. The composers whom, this time, Leeds delights to honour are Professor Stanford, Dr. Parry, Mr. Corder, Dr. Creser, and Dr. A. C. Mackenzie. Professor Stanford contributes a setting of Tennyson's "Voyage of Maeldune"; Dr. Parry has written music to Pope's "Ode on St. Cecilia's Day"; Mr. Corder's work is a dramatic Cantata on the subject of a Scandinavian legend, and bears for title, "The Sword of Argantyr"; Dr. Creser, who is a Leeds professor, sends music to a libretto, "The Sacrifice of Freia," written by the late Dr. Huefler; and Dr. Mackenzie infuses a Scottish element into the Festival by means of a "Pibroch" for violin solo and orchestra. It is not, for obvious reasons, our purpose to discuss these new things before hearing them, especially as, in more than one instance, there is reason to believe that very much depends upon the orchestration. Suffice it that the compositions both of Mr. Corder and Dr. Creser promise, in pianoforte score, to raise the interest of curiosity. Both have some decidedly striking features, and as to each our earnest desire is that it may stand the test of performance and come out triumphant from the fire of criticism. The works of Professor Stanford and Dr. Parry have nothing ambiguous about them. In the "Voyage of Maeldune" we find the composer again working the rich vein he struck in the "Revenge." Vigorous, masculine, impressive, and picturesque, the new work is even better than its predecessor, good as that was. Dr. Parry, too, presents us in Pope's Ode music characteristic of his style and method—music worthy of the composer of "Blest pair of Sirens," which is saying a good deal. On his part, Dr. Mackenzie has written a most original, brilliant, and striking piece, which Sarasate will take with him through the world. We know nothing analogous to it, and we venture to prophesy that it will be one of the Festival successes. The works named above, with selections from Sullivan's "Macbeth" music, will worthily and well represent the native art of which we, at last, have reason to be proud.

#### GLOUCESTER MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

THE 166th meeting of the Three Choirs of Worcester, Hereford, and Gloucester, held in the last-named city on the 3rd ult. and three following days, had some special features which deserve, and will doubtless receive, due

consideration. Beyond these, the forms held in pride, impress the two. Besides what of Cathed. caution, abolish in the sentiment, little w. eliminat. unique. The come for who ar nearly e dance in elsewhe who obs prises of by the c doubt th not upon broad sh is space inevitable to empti choir ref of the la ample ar modatori first, the pletely a very obvi pointed of it will flo On all were a g gramme, eminent of the excell ductor, u worked w enough w the execu more cap presented tar and a With rega Williams, Lloyd, and Nicholl wa and Mr. B his friends, which to c while as musical di degree, sho post which to fill. Taking, what has briefest ma "Stabat M parts of the "Messe Sc Thursday m were all giv in a style m local amat from that w familiar thin Dr. Parry the compos

consideration from those whom they most concern. Beyond all doubt it has left for debate a suggestion that these Cathedral Festivals should be brought still more into harmony with the prevailing religious feeling that forms their specialty. At the only evening oratorio held in the beautiful building which is Gloucester's pride, we saw a crowd of 3,500 reverent and deeply impressed auditors, whereas the aggregate attendance at the two Concerts in the Shire Hall did not exceed 1,200. Besides, the secular element on these occasions jars somewhat on ears attuned to the grave and solemn note of the Cathedral. Reform, however, should be entered upon cautiously, and the Stewards of 1892 will do well first to abolish one Shire Hall performance, giving two evenings in the Cathedral, and thus doubly appealing to the popular sentiment which has so strongly displayed itself. In a little while, mayhap, circumstances will suggest a complete elimination of the secular element, thus making the Festival unique among its kind as a manifestation of art in religion.

The lesson of another experience was that the time has come for adjusting charges to the means of the multitude who are evidently willing to support the Festival. At nearly every performance there was a falling off of attendance in the more expensive seats, with a large increase elsewhere. The fact could not have astonished anybody who observes the signs of the times and sees that enterprises of every sort will in future be maintained much less by the classes, and much more by the masses. Without doubt the Gloucester Festival must, in time to come, rest, not upon the county gentry and their friends, but upon the broad shoulders of the general population. Happily there is space enough in the Cathedral to compensate for the inevitable lowering of prices. The ambulatories, once left to emptiness, are, it is true, already in occupation; but the choir remains for future use, as on the Wednesday evening of the late Festival, while, should occasion demand, the ample area of the triforium would afford superb accommodation to hundreds. To my mind, two things are plain: first, the Gloucester Festival must be made more completely a function of sacred music, in compliance with a very obvious desire; next, it must be, in the sense above pointed out, shaped on more democratic lines. This done, it will flourish exceedingly.

On all hands it is conceded that the musical performances were a great success, thanks to the interest of the programme, the efficiency of the executants, the presence of eminent composers to preside over their own works, and the excellent generalship of Mr. C. Lee Williams, the Conductor, under whose care the entire elaborate machinery worked without a hitch. With regard to the programme, enough was said in these columns last month, and, as to the executants, it will suffice to record an opinion that a more capital orchestra or a finer chorus has never been presented at these meetings. The chorus, especially, was far and away superior to the best of previous occasions. With regard to the soloists, Madame Albani, Miss Anna Williams, Miss Hilda Wilson, Miss Mary Morgan, Mr. Lloyd, and Mr. Brereton met every expectation; but Mr. Nicholl was almost *hors de combat*, consequent upon illness, and Mr. Barrington Foote scarcely satisfied the desires of his friends. On the whole, however, there was little about which to complain in the entire *personnel* of the Festival, while as to Mr. Williams, not less as Conductor than as musical director, he increased his reputation in no mean degree, showing himself in every respect just the man for a post which, under the circumstances of the case, is difficult to fill.

Taking, first, the Cathedral performances, I may, after what has just been said, dismiss the familiar works in briefest manner. "Elijah," on Tuesday morning; Rossini's "Stabat Mater," on Wednesday morning; the first two parts of the "Creation" on Wednesday evening; Gounod's "Messe Solennelle" and Spohr's "Last Judgment" on Thursday morning; and "The Messiah" on Friday—these were all given according to announcement, and all rendered in a style more or less satisfactory, not only to the average local amateur, but to cultured visitors. From them, as from that which no longer repays discussion, I turn to less familiar things heard in Gloucester for the first time.

Dr. Parry's "Judith" led the way (Wednesday morning), the composer conducting, and the soloists being Mesdames

Williams and Wilson, Messrs. Lloyd and Brereton. This work has been so recently noticed, repeatedly and at length, that nothing remains to say of it. Certain parts necessarily appeared to some a little out of place in a Cathedral, but surely that which is "appointed to be read in churches" may also be sung there without profanation. Be this as it may, the stirring story was duly unfolded to Dr. Parry's sometimes noble, always interesting strains. Once more the scene between the Queen and her children touched every heart; once more, too, the Moloch music, with its vivid suggestiveness, made a lively impression, while the scene on the walls of Jerusalem—unquestionably the most inspired part of the work—caused the audience to feel the power of true dramatic art. The solo honours were carried off by Mr. Lloyd in "God breaketh the battle," but his colleagues were not far behind. As the chorus and orchestra were excellent, Dr. Parry had the satisfaction of presenting the Oratorio to his Gloucestershire friends and neighbours in a manner which did it justice.

On Wednesday evening Mr. C. Lee Williams made his *début* as a Festival composer before the largest audience of the week, and with his "Last Night at Bethany" secured a positive, not to say an impressive success. Many particulars regarding this Church cantata were given in THE MUSICAL TIMES of last month, especially as regards the libretto. These need not now be repeated, but I recur to the few general remarks then made anent the music as having been completely borne out in performance. Neither in the airs nor the choruses of "Bethany" has Mr. Williams attempted what are sometimes called high flights. He has written nothing for the purpose of showing off his musicianship, or to set the tongues of quidnuncs wagging, or to puzzle, or to startle, or to do anything save give devotional expression to the sentiment of the words. To give that expression was his true line, and he took it with the instinct of a genuine artist, uninfluenced by any consideration of self advertisement. The result is that we have in "Bethany" a real work of art, modest, restrained, as a work of art should be, but true and therefore powerful. There is this to be said, moreover; the composer not only bound himself down to a simple musical exposition of the text, but undertook to work in agreement with the canons of taste prevailing in regard to church music. The resounding interior of Gloucester Cathedral, therefore, echoed nothing incongruous or strange during the performance of his piece. Place and music were in harmony, while with both the quiet, pathetic story of "Bethany" and its devotional reflections perfectly agreed. Out of this general fitness proceeded a deep impression, which became more marked as the performance went on, and culminated in the recital of the Saviour's sufferings, with which Mr. Williams has, in so moving a manner, associated an ancient church tone. During the "pauses" of this section, after the solemn drum rolls had died away, the profound silence of the immense audience showed how deeply hearts were touched. It is upon the general truth and strength of "Bethany" that I prefer now to touch. The time for details will come without much delay, meanwhile it is a duty to proclaim the advent of a religious composer who, having found an opportunity, so speaks as that none can refuse to hear. Already the Cantata is announced for performance in several places. It will go through the land. The execution of the work at Gloucester was excellent; the choruses being beautifully sung, and the soloists, Mesdames Albani and Wilson, Messrs. Lloyd and Brereton, delivering their music in the very spirit with which the composer wrote.

The "Prodigal Son," on Thursday morning, closed the list of sacred works unfamiliar to Gloucester. Its performance was conducted by Sir Arthur Sullivan in person, and a large congregation gathered to make acquaintance with an Oratorio which not even the composer's eminence had been able to save from undeserved neglect. The choice of the Gloucester Stewards has given the "Prodigal Son" a fresh start, and we may now expect to see it on the active list of Choral Societies which can appreciate music of sustained charm and unflinching distinction. Many of the numbers made a lively impression, among them the revel chorus "Let us eat and drink," the pathetic solo "How many hired servants," the most melodious opening chorus, and the two concluding pieces. But, for that matter, the

whole work, though written years ago, is worthy Sir Arthur Sullivan's present name, and its performance will be an agreeable memory of the late Festival. Madame Albani, Miss Wilson, Mr. Lloyd, and Mr. Barrington Foote were the soloists, chief distinction falling once more to the tenor, whose rendering of the *Prodigal's* soliloquy will not soon be forgotten.

Turning to the secular Concerts—with a passing glance at the "Golden Legend," performed on Thursday evening before an unpleasantly crowded audience, the composer conducting—I dwell chiefly upon the execution, on Tuesday evening, of Dr. Mackenzie's "Dream of Jubal," which also had the advantage of its author's presence and direction. Composer and composition were alike entirely new to Gloucester, while the special form of the work was, with such an audience, a doubtful element in the problem of success. But Dr. Mackenzie's music soon made its mark as, indeed, it could not help doing, while the elocution of Mr. Charles Fry, who now knows, and is able to express, all there is in the poem, gave effect to Mr. Bennett's share of the piece. Again the lovely and moving accompaniment to the recitation evoked unqualified admiration, as did, in a greater or less degree, all the set pieces. The "Sickle Song" (Mr. Lloyd) was demanded a second time, but refused; next after it in favour being the splendid Funeral March, with the "Gloria," the love duet, and the Invocation. Considering the nature of the music and the short time available for rehearsal, the "Dream of Jubal" had a good performance, and most thoroughly recommended itself to the amateurs of a part of the country into which it had not before penetrated. Those amateurs will have another opportunity of acquainting themselves with it during the approaching Cheltenham season. That Dr. Mackenzie was warmly applauded at the close of his work need hardly be said.

Miss Ellicott's "Elysium" followed, and, though rather heavily scored in parts, justified the opinions expressed about it in our last. It is well and smoothly written, has some very graceful musical thoughts, and generally soars very far above the ordinary amateur standard. The fair composer bowed her thanks from the platform in response to hearty applause. A Violin Concerto by Sitt was played at this Concert by Mr. Bernhard Carrodus. The piece itself calls for no special remark, but the young performer won laurels. He may never be a Joachim or a Sarasate, but will probably develop into an artist of considerable attainment and usefulness.

An overflowing congregation attended the final choral service on Friday night, when the "Lobgesang" and Beethoven's "Hallelujah" were performed. By that time the executants had tired, and it was not surprising to find the standard of the week dropping a little. There remains to state that the Charity benefits by the Festival to the extent of nearly £1,600. Future Festivals will benefit, also, by the brilliant artistic and social success of 1889.

#### ROYAL CHORAL SOCIETY.

THE Royal Choral Society will enter upon its nineteenth season at the Royal Albert Hall, on the 30th inst. The series of 1889-90 will comprise ten Concerts, at which the following works will be performed:—October 30, "Faust," Berlioz; November 13, "St. Cecilia," Parry, and "Voyage of Maeldune," Stanford; December 4, "Lucifer," Benoit; January 1, "Messiah," Handel; January 22, "Elijah," Mendelssohn; February 19, "Redemption," Gounod; March 5, "The Cotter's Saturday Night" and "The Dream of Jubal," Mackenzie; March 26, "Israel in Egypt," Handel; April 4, "Messiah," Handel; April 23, "The Golden Legend," Sullivan. These dates are subject to modification by the Committee as circumstances occur. The right to change a work if it be found necessary is also subject to the same ruling power. The list of works named shows that the amalgamation of interests caused by the union of Novello's Oratorio Concerts with the Royal Choral Society is likely to be greatly to the advantage of art, and the benefit of the subscribers and other lovers of music. The list of soloists includes the names of Madame Albani, Miss Anna Williams, Madame Dotti, Miss Monteith, Madame Valleria, Madame Patey, and Madame Belle Cole; Mr. Edward Lloyd, Mr.

Henry Piercy, Mr. Iver McKay, Mr. Henschel, Mr. Brereton, Mr. Henry Pope, Mr. Watkin Mills, and Mr. Blauwaert. The band and chorus, numbering 1,000 executants, will be on the efficient scale for which the Society has been noted. The Organist is Mr. W. Hodge, and Mr. Joseph Barnby will maintain the post of Conductor. It is understood that there are to be no Concerts on Saturday afternoons this season. The excellence of the scheme proposed will doubtless greatly increase the attractiveness of the performances.

#### NOVELLO'S ORATORIO CONCERTS.

AFTER working through four seasons, these Concerts have ceased to exist. Yet, after all, that is scarcely the way to put it. We shall know them no more as a separate entity, so much is indubitable; but they will still live, in their spirit and in the influence of their director, as part and parcel of the kindred enterprise at the Albert Hall. The bare facts are these: Mr. Alfred Littleton, head of the firm of Novello, Ever and Co., has joined the Committee of the Royal Choral Society; discontinuing the Concerts hitherto given in St. James's Hall by his firm, and transferring his interest to the older body, which will produce a certain number of new works that would otherwise have been brought out by the Novello Choir. This is not extinction; it is a marriage, and a marriage may be prolific.

We do not deny that it is matter for regret when a useful musical enterprise ceases to act in its individual capacity and weakens the healthy force of competition. There are not so many oratorio societies in London that we can afford to lose the independent action even of one. But the case of Novello's Concerts gives special reason for concern at the absorption of their personality. While other enterprises have been content to give well-known works—a labour we should be the last to undervalue—with now and then a novelty, this one has existed in order that the public might have experience of contemporary writers, especially of native musicians. In proof, we need only give a list of the compositions performed during the four seasons over which Novello's Oratorio Concerts extended:—

I. SEASON 1885-1886.—"Rose of Sharon," "Mors et Vita," "Redemption," "La Belle Dame," "A Patriotic Hymn," "The Spectre's Bride," "Stabat Mater" (Dvorák), miscellaneous works, and "St. Elizabeth."

II. SEASON 1886-1887.—"St. Ludmila," "Third Messe Solennelle" (Gounod), "The Golden Legend," "The Revenge," "The Story of Sayid," "Calvary," "Sleeping Beauty," "Choral Symphony," and "Mors et Vita."

III. SEASON 1887-1888.—"Jubilee Ode," "The Spectre's Bride," "Ruth" (Coven), "The Rose of Sharon," "Redemption," "The Ancient Mariner," Mendelssohn's "114th Psalm," "Irish Symphony," "Concert-Overture" (King), and "The Golden Legend."

IV. SEASON 1888-1889.—"Judith," "Messiah," "Elijah," "The Heavens Declare," "The Dream of Jubal," "The Light of Asia," and "Saul."

We do not hesitate to describe the foregoing list as a striking testimony to enterprise, and, indeed, to self-sacrifice also, for everybody acquainted in the slightest degree with the conditions of Concert-giving in London knows that novelties do not pay. Comparatively few, however, have anything like a just idea of the loss they entail. Facts may be stated now which, at an earlier date, prudence withheld, and it should go on record that there have been occasions of novelty-giving when the receipts barely covered the cost of the orchestra alone, while some have been known at which the fee of the principal singer exhausted the whole of the takings. It reasonably follows that, however much we may admire the spirit and liberality shown by Concert-givers under such circumstances, we cannot expect them to go on for ever in a course which must ultimately prove exhausting. Amateurs will, therefore, temper regret for the loss of an enterprising institution with the thought that the public have no longer an opportunity of allowing their caterers to provide music at an accumulating expense, with no hope of even a prospective return.

As already indicated, the stoppage of the Novello Concerts does not imply an extinction of their spirit. By the terms of the arrangement effected, the Royal Choral Society



will produce a certain number of new works—those, in point of fact, which would have been given in St. James's Hall had the Concerts continued. With regard to this main point, therefore, music will suffer no harm, and there are other considerations which tend to abate the regret every lover of the art must feel at the dissolution of one of its most potent agencies. On the other hand, nothing can lessen sorrow for the break-up of the fine choir trained with so much care by Dr. Mackenzie, or diminish the admiration felt by all lovers of music for the splendid performances given by the Choir during the period of its existence—results which were undoubtedly brought about by the enthusiastic interest which the members took in their voluntary duties. The writer of these lines has no authority for putting forward a suggestion which may, however, receive consideration. Cannot the Novello Choir be retained for the service of glees, madrigals, and other forms of unaccompanied vocal music? Compositions of this order are as good—or as bad—as lost to us under present arrangements. We hear none of them from year's end to year's end, and a new generation is growing up in ignorance of a class of works which, more than any other, prove that the soul of music is in our English race. Should the merging of Novello's Oratorio Concerts into those of the Royal Choral Society result in an annual series of Madrigal Concerts much will have been done towards reconciling amateurs to the new order of things.

J. B.

## CRYSTAL PALACE.

THE thirty-fourth annual series of the Saturday Concerts will commence on the 19th inst., with Mr. August Manns as Conductor as heretofore. The directors in their preliminary announcement say that the programmes will be constructed on the same principle that has governed these world-renowned Concerts from the outset—that is to say, the presentation of orchestral and vocal compositions of various epochs and styles, a careful selection being made both from the classical masterpieces and from the most remarkable novelties of the day. The permanent orchestral band of the Company will, as usual, be reinforced on Saturdays by about forty-five of the most eminent London instrumentalists, and continued efforts will be made to associate with this unsurpassed orchestra a well-balanced and carefully-trained chorus, capable of doing full justice to the choral works to be introduced in the course of the series. Among the latter may be named Mendelssohn's Oratorio "St. Paul"; a new Cantata, "St. John's Eve," the libretto by Joseph Bennett, the music by F. H. Cowen, to be given for the first time at the final Concert before Christmas; Ballad, "Landkjending" (Op. 31), Edvard Grieg, for chorus of tenors and basses, baritone solo, and orchestra (first time in England); and the Cantata "Bonnie Kilmeny," Hamish MacCunn. Among the instrumental works to be performed for the first time are the following:—Symphony in B flat (Op. 60), Dr. Bernard Scholz; Symphony in A, Frederic Lamond; Concert - Overture, "Robert Bruce," F. J. Simpson; Rhapsody in A and D, E. Lalo; Symphonic Poem, "Festklänge," Liszt. Other works of novel interest will doubtless also be given as occasion serves, but there is sufficient evidence to show that the directors have not been unmindful of the claims of native musicians in the making up of their programmes for the season. There are to be nine Concerts in the first portion of the series, at which the following performers will appear:—Vocalists—Miss Ella Russell, Miss Macintyre, Miss Fillunger, Miss Elvira Gambogi, Mrs. Henschel, Mrs. Hutchinson, Miss Anna Williams, Miss Hilda Wilson, and Miss Marian Mackenzie; Mr. Edward Lloyd, Mr. George Henschel, Mr. Brereton, Mr. Plunket Greene, Mr. Robert Grice, Mr. Henry Bailey, and Mr. Emil Blauwaert. Solo instrumentalists:—Piano-forte—Miss Fanny Davies, Madame Roger-Miclos, Miss Marian Osborn, and Mr. Albeniz; Violin—Miss Nettie Carpenter and Mr. Hans Wessely; the Crystal Palace Choir; organist, Mr. Alfred J. Eyre. Mr. August Manns will conduct the whole of the Concerts with the exception of that at which Mr. Cowen's work will be produced, when the composer will direct the performance. The Concerts are to be resumed after Christmas, on February 8, 1890.

## ANTONIO CAGNONI'S OPERA "FRANCESCA DA RIMINI."

THIS opera, the latest of Commendatore Cagnoni's lyric-dramatic works, has recently enjoyed a series of special performances at the "Politeama" of Genoa, and its conspicuous musical as well as its dramatic merits entitle it to more than a passing notice, the more so as its composer has already, by his former operas, achieved considerable success. Of the sixteen operas which preceded his "Francesca da Rimini," and which, in their turn, have been performed at the principal theatres in Italy, the best-known are "Amori e Trappole," "Il Testamento di Figaro," "La Tombola," "Duca di Tapigliano," and notably "Don Bucefalo," all of which belong to the category of serio-comic opera, and are distinguished by graceful melody, vivacity, and originality of treatment. Indeed, it may be said that of serio-comic opera modelled upon Mozart's "Don Giovanni," Rossini's "Gazza Ladra," and similar works, Signor Cagnoni is, among living Italian composers, the leading, if not the only, representative. In "Francesca da Rimini" he appears for the first time as a composer of dramatic or grand opera properly speaking, and his success in this new capacity is of high promise for the future.

The subject of "Francesca da Rimini" has been treated by several composers, amongst others by Marcarini, but more especially by Goetz, the gifted composer of "The Taming of the Shrew" so recently performed in London by the pupils of the Royal College of Music, under Professor V. Stanford's direction. Goetz's lamented and early death prevented the completion of his "Francesca," a work remarkable for its high tone, its beauty, and its purity of thought and style; but the task of finishing this beautiful opera in the spirit and according to the intentions of the composer—a task of true love and friendship—was undertaken and worthily accomplished by the late Ernst Frank, Goetz's devoted friend, who was at the time Conductor of the opera at Mannheim, where the writer was fortunate enough to witness its first performance in 1875.

It need hardly be said that, as far as the dramatic treatment is concerned, Signor Cagnoni's opera is constructed much on the same lines as is that of Goetz's; indeed, the limits of the subject are prescribed by the sad and celebrated story immortalised by Dante in the "Inferno" part of his "Divina Comedia," and treated after him by Silvio Pellico, Byron, and other poets. At the time when Dante penned the famous lines—

Francesca, i tuoi martiri  
A lagrimar mi fanno tristo e pio,

he was under so many obligations to the illustrious house of Polenta (the then rulers of Ravenna), to which Francesca (afterwards called "da Rimini") belonged, that, moved partly by sympathy for the fate of the lovers, partly by gratitude towards his benefactors, he sought, if not to justify, at least to attenuate the guilt of the unfortunate couple. And in this, to judge from the words he puts in *Francesca's* mouth, he went even so far as to plead that the lovers, in their otherwise innocent attachment, were corrupted by reading together a novel entitled "Il Lancillotto," which narrated the love adventures of Lancelot, an errant knight, with Queen Ginevra—a novel greatly in vogue about the end of the thirteenth and the beginning of the fourteenth centuries, but which was, in 1313, prohibited by Pope Innocent III. on account of its immoral tendencies. The true and authentic version of the tragedy, which took place at Rimini in the year 1288, is undoubtedly that given by Boccaccio, and may be summed up as follows:—

The two reigning houses of Polenta (Ravenna) and of Malatesta (Rimini) having arranged, as a pledge of restored peace and friendship, a marriage between *Gianciotto* (a corruption of "Giovanni" and "Zoppo," the lame) *Malatesta* and *Francesca*, the beautiful daughter of *Guido* of Polenta, the question arose how to induce *Francesca* to agree to this marriage, seeing that she would certainly repel the advances of so ugly, deformed, and altogether repulsive a man as *Gianciotto Malatesta*, were he to present himself. To overcome the difficulty, a stratagem was resorted to, and *Paolo Malatesta*, *Gianciotto's* younger brother, a handsome and noble youth, was deputed to woo

*Francesca*, under the pretence of being *Gianciotto*. Whether or no *Paolo* was a party to the fraud, certain it is that he fell desperately in love with *Francesca*, and she with him, and that their secret love continued even after *Francesca's* eyes had been opened to the fraud practised upon her. A hireling of *Gianciotto's*, *Alberigo* by name, having observed this intimacy during his master's absence from home, informed the latter, and, on his sudden return, conducted him to the door of *Francesca's* chamber, into which she and her lover had locked themselves. Hearing her husband call from outside, *Francesca* gave herself up as lost; but *Paolo*, remembering a trap door which, by a secret staircase, led from *Francesca's* room to another chamber below, ran towards it, telling *Francesca* at the same time to open the door and admit her husband. *Gianciotto* entered, and his eye at once fell upon his ill-fated brother, who was vainly endeavouring to free himself from a spike in the trap door, in which the folds of his tunic had caught. *Gianciotto* immediately fell with his dagger upon his brother, but the fatal blow struck *Francesca*, who had thrown herself between them. *Gianciotto*, maddened with rage and jealousy, thereupon drew the dagger out of his wife's body, and with another blow killed his brother *Paolo*, leaving them both dead on the ground. "And on the following morning," laconically concludes Boccaccio, "the two lovers were buried together in the same grave, amidst many tears and lamentations."

Such are the leading features of the pathetic story which, in Signor Cagnoni's opera, is spread over four acts. Besides the principal characters—viz., *Gianciotto* or *Lanciotto* (baritone), *Paolo* (tenor), and *Francesca* (soprano)—Signor Cagnoni introduces *Alberigo* (baritone), who, in the capacity of *Gianciotto's* hireling, is a species of *Iago*; and *Silvio* (mezzo-soprano), a page. In the musical treatment of his subject, Signor Cagnoni shows himself a skilful writer of dramatic music who, while faithfully adhering to the Italian precept "melody before everything," omits no opportunity of bringing to the front his power of effective orchestration. Such as, for instance, the overture, which, in a slow movement, treats with admirable effect the love-phrase of the last act "Paolo, Paolo." Again, in the first act, *Francesca's* prayer "Vergine madre che tanto soffristi," *Paolo's* air "Come obbliar quell' angelica forma," *Silvio's* ballad "Ell' era pargoletta tutta sorriso," the wedding march, and the concerted *Finale* are examples of Signor Cagnoni's best style of vocal and instrumental writing. In the second act may be noticed another exceedingly graceful ballad of *Silvio*, as well as a highly dramatic and diabolical air of *Alberigo*, "C'era una volta, in tempo assai lontano," and the effective *Finale*. The last two acts are undoubtedly the best of the opera, and give proof of careful and elaborate workmanship, such as *Gianciotto's* air "Nel di delle mie nozze," the beautiful trio between *Gianciotto*, *Paolo*, and *Francesca*, "Sposo, un presagio orribile," and an air of *Paolo*, "Se alla natal mia Rimini" in the third act; while the fourth and last act begins with an extremely pathetic prayer of *Francesca*, with organ accompaniment, and ends with a love duet, "Paolo, Paolo, per ch'è sei qui tornato," which, recalling the leading phrase of the overture, is perhaps the finest number in the whole score.

It is, of course, extremely difficult, if not impossible, to compare two styles so totally different as that of Goetz and Cagnoni. The subject of the opera is in itself so sad that, like "Romeo and Juliet," it requires very considerable dramatic and descriptive power to give it musical life by bringing the contrast between such characters as *Gianciotto* and *Paolo* well to the front, and to sustain the interest in the dramatic action. In this respect Signor Cagnoni's opera would gain considerably if, instead of extending over four acts, it were condensed into three. As an eminently polyphonic writer, the palm is undoubtedly due to Goetz who, moreover, had at his command an almost inexhaustible store of melody, as instanced not only by his "Taming of the Shrew," but also by his other purely instrumental works. From a strictly musical point of view, Goetz's "Francesca da Rimini," as completed by Frank, is a more valuable, because a more highly scientific, work than Signor Cagnoni's opera. But, on the other hand, Signor Cagnoni's "Francesca" is, in many parts, exceedingly effective, and, abounding as it does in graceful

melody, and being as a whole more easily intelligible and transparent, it redounds to the honour of Italian art, and fully deserves the eminent success it has achieved not only recently in Genoa, but previously at Bologna, Turin, and Milan.

#### OBITUARY.

WE regret to hear of the death of Mr. JOHN WILLIAM ATKINSON, which took place at Leeds on the evening of August 25. Mr. Atkinson had, from 1851 to 1883, been intimately connected with the Leeds Musical Festival. In 1852, when the Madrigal and Motet Society was proposed, Mr. Atkinson entered heartily into the scheme, and this ultimately famous vocal association had an important bearing on the general musical culture of West Yorkshire. This was greatly due to his untiring efforts as secretary. When the Leeds Festivals were resuscitated in 1874, and in 1877, 1880, and 1883 Mr. Atkinson took an active part in promoting them, and he established a course of action and system in their management which have ever since resulted beneficially for the medical charities.

DR. LANGDON COLBORNE, Organist of Hereford Cathedral, died at his residence in the Close at Hereford, on the 16th ult. He was at the Gloucester Festival officially, and returned to his duties in his customary health. During the few days before his death he had been slightly unwell, but nothing serious was apprehended until Sunday night, the 15th, when he became worse, and died on the morning of Monday. He was much liked in Hereford, and will be greatly mourned by all who knew him. He was born at Hackney, near London, in 1835, and studied the organ under the late George Cooper. He was appointed Organist at St. Michael's, Tenbury, in 1860, in succession to John Stainer. He subsequently held the post of Organist at Beverley Minster, 1874, to the Parish Churches, Wigan (1875), and Dorking (1877); and Organist and Master of the boys at Hereford on the death of George Townshend Smith in the last-named year. He took the degree of Bachelor in Music at Cambridge in 1864, and was created Doctor of Music by the Archbishop of Canterbury in 1883. He composed several Services and Anthems for the use of the Church, a short Oratorio, "Samuel," which was performed at the last Hereford Festival, several songs, part-songs, &c.

At Harting, a small village in West Sussex, where he had lived in retirement for the past twenty years, on the 12th ult., died HENRY ANGELO MICHAEL COOKE, known as Grattan Cooke. He was at one time accounted the first oboe player in Europe. He was the son of Thomas Simpson Cooke, one of the most melodious of English glee writers, and the author, among a number of other pieces, of the famous duet, "The Army and Navy." Cooke was one of the first students of the Royal Academy of Music, which he entered in 1823. His contemporaries were W. H. Holmes, A. Greatorex, T. M. Mudie, H. G. Blagrove, W. H. Phipps, A. Devaux, C. Seymour, E. J. Nielson, C. S. Packer, and Kellow Pye, the last-named being the only survivor of the list. Cooke remained in the Academy until 1828, and became subsequently one of the Professors. He was the principal oboe in the chief concert and festival orchestras for many years. He was a favourite of Mendelssohn, having played at the Birmingham Festival conducted by the great composer; and in 1849, after declining an invitation to accompany Mendelssohn to Germany, he became bandmaster of the 2nd Life Guards, which post he retained for seven years. He married, in 1837, the beautiful Miss Kiallmark (mentioned in the autobiography of Fanny Kemble), who survives him. He composed several operettas and songs, and in 1850 issued a pamphlet, entitled "Statement of Facts and Correspondence between the Directors of the Philharmonic Society and Mr. Grattan Cooke," which at the time created a good deal of discussion.

The death is announced of Herr GUSTAV LANGE, at Wernigerode, on August 28. He was known throughout Germany, and also to a certain extent in England, as a prolific composer of light pianoforte pieces. He was born at Schwerstedt in 1830, and it is said that the number of his compositions exceeded five hundred. A series of eighteen pieces, entitled "Les Aquarelles," were among those which attained enormous success. Herr Lange also

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transcribed several of Schubert's *Lieder* and a quantity of operatic music, and he was likewise the composer of some more important works, including a Quintet for wind instruments.

The well-known German Conductor, Herr ERNST FRANK, died on August 17, at Vienna, aged forty-three. For some time past he had been incapacitated by a mental disorder from the performance of his duties as Court Capellmeister at Hanover, a post he filled for several years, during which he brought out there many new and important operas, among them, in 1882, Stanford's "Veiled Prophet of Khorassan." Before his appointment to Hanover he held similar posts at Mannheim and Frankfurt. At the former he was instrumental in bringing out, in 1874, Goetz's "Taming of the Shrew." Besides helping Goetz with every sort of encouragement during his lifetime, he finished the opera of "Francesca da Rimini" from the composer's sketches. His own original works, which include an opera, "Hero," met with no great favour, but as an operatic conductor he was most successful.

MR. FREDERICK DAVID DELEVANTE, an accomplished musician, formerly of Ealing, and latterly of Acton, died at the last-named place on August 27. Mr. Delevante while at Ealing was the designer and founder of the Lyric Hall (the foundation-stone of which he laid with Masonic honours), which was opened on Boxing Day, 1881. He was the Musical Director at "Madame Tussaud's" for some thirty-five years. For nine years, up to 1879, he held the position of Organist at the Church of Notre Dame, Leicester Square, and previously to that he was, for eleven years, Organist at the Church of St. Saviour, Brompton, at the time his late brother, the Rev. E. R. Delevante, was curate there.

MR. J. W. YOUNG, late one of the assistant-masters at the Wakefield Grammar School, and formerly choir-master at the Parish Church, expired on Sunday, the 8th ult., at the Wakefield Asylum. The deceased, who was fifty-four years of age, was well known and highly esteemed in musical circles in various parts of the West Riding, and he was very successful as a teacher of music and a Conductor. Some time ago he accidentally fell down some steps at his residence in Wakefield, and subsequently becoming demented, was removed to the Asylum, where he ultimately died.

The death is announced of MR. JOHN HARRISON, of Liverpool, author of the well-known song "The smith's a gallant fireman." Endowed with considerable poetic genius, he began to write verse long before he had attained to manhood, and he contributed to periodicals many ballads and songs.

MR. THOMAS MONCK MASON, who recently died at the advanced age of eighty-six, was formerly known as an enthusiastic music lover, and was at one time lessee of the King's Theatre—now Her Majesty's.

DR. LOUIS MAAS, the well-known teacher, composer, and pianist, died at Boston, Mass., on the 18th ult., of peritonitis. He was the son of a music teacher, and was born at Wiesbaden, June 21, 1852. When only two years old he was brought by his family to London to be educated. At the age of fifteen he was placed under Reinecke and Papperitz at the Leipzig Conservatoire, and for three years he also studied under Liszt. He was appointed Professor at the Leipzig Conservatoire in 1875, and attracted so many American pupils that, in 1880, he removed to Boston, where he gained great renown as a teacher and pianist. He wrote several overtures and concertos and three symphonies, one of which, an "American" Symphony, is descriptive of life in the Western prairies.

The death of HENRY BROUGHAM FARNIE took place in Paris on the 22nd ult. He was the author of a great number of verses for songs, and an industrious adapter of works of the opera-bouffe type. It is understood that he had also composed the music for a few ballads at the outset of his career; but his fame rests upon the many *libretti* he translated and arranged for the English stage, few of which were of very high literary merit. They were furnished chiefly to suit ephemeral public taste, and for the most part ceased to exist with the excitement they created. He was at one time editor of the *Orchestra*, and through his connection with that paper he was first engaged in the work which became his specialty. Among his more important works, he wrote the libretto of "The Sleeping Queen"

for Balfé, and had also prepared the book of a serious opera for him, but it was never set to music. He was an excellent stage manager, and placed many operas upon the stage. The last in which he was engaged was "Paul Jones."

## MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE season upon which we are now entering promises to be a busy one. Musical announcements are increasing on every side, and though many of these are of a class which do not call for reference here, the number of good Concerts foreshadowed is quite up to the average. First and foremost comes the always attractive prospectus of Messrs. Harrison, who pride themselves upon their success in combining popular and classical attractions, and so bringing together different sections of the musical public. Their scheme comprises a series of four Concerts which are fixed for the evenings of Mondays, October 14, November 15, February 3, and March 3, but beyond the fact that one of these entertainments will be mainly of a classical and orchestral character, with Sir Charles Hallé's band and Lady Hallé as solo violinist, nothing can be said yet as to the character or subject-matter of the Concerts. The engagement list, however, is a very strong one, and it would be strange, indeed, if Messrs. Harrison did not succeed in satisfying their patrons with such artists as Madame Adelina Patti, Madame Nordica, Madame Alwina Valeria, Miss Macintyre, Miss Antoinette Trebelli, Mrs. Mary Davies, Miss Mary Titiens, Madame Patey, Madame Antoinette Sterling, Madame Hope Glenn, Madame Belle Cole, Miss Eleanor Rees, Mr. Edward Lloyd, Mr. Orlando Harley, Mr. Henry Guy, Mr. Frederic King, and Mr. Foli, vocalists; Sir Charles Hallé, Mr. Luigi Arditi (son of the well-known conductor), Miss Janotha, and Mr. F. Lamond, pianists; Madame Néruda (Lady Hallé), Miss Nettie Carpenter, Miss Marianne Eissler, Mr. Tivadar Nachez, and Mr. Johannes Wolff, violinists; Mr. Hollmann and Mr. Van Biene, violoncellists; and the celebrated Hallé Band, with Messrs. Ganz, Roche, Alois, and Ducci as pianoforte accompanists.

The Festival Choral Society's thirtieth season will open on the evening of Thursday, the 24th inst., with a performance of Handel's "Samson." At the second Concert, on Thursday, December 12, Dr. Villiers Stanford's cantata "The Revenge," Mendelssohn's "First Walpurgis Night," and Gounod's "Messe Solennelle" will be performed. A miscellaneous Concert, including a selection of part-songs and madrigals, will be given on February 13, and Mr. Hamish MacCunn's cantata "The Lay of the Last Minstrel" will be performed for the first time in Birmingham, with the first and second parts of Haydn's "Creation," on March 27. In this case also there is a strong list of principal vocalists, including Madame Louise Dotti, Miss Macintyre, Miss Fanny Moody, Madame Clara Samuël, Miss Damian, Miss Lily Moody, Miss Dews, Mr. Edward Lloyd, Mr. Iver McKay, Mr. Charles Banks, Mr. John Child, Mr. Watkin Mills, Mr. W. H. Brereton, Mr. Charles Manners, and Mr. Andrew Black. The band and chorus, under Mr. Stockley's direction, will number 450 performers.

Of Mr. Stockley's forthcoming Concerts, which open on November 7, all that is known at present is that they will serve to introduce to the Birmingham public the eminent Norwegian pianist Madame Backer-Grøndahl, who created such a sensation in London last season, and that the works of her friend and compatriot Edvard Grieg will find a conspicuous place in her repertory. The Grieg Pianoforte Concerto with orchestra will probably be included in her selection, and Mr. Carrodus will be the solo violinist. At one of the Concerts Mr. Frederic Cliffe is expected to conduct his new Symphony in C minor, Miss Fanny Moody, Madame Nordica, Miss Damian, Madame Belle Cole, Mr. Ben Davies, Mr. Orlando Harley, Mr. Manners, and Mr. Foli are the vocalists.

The Midland Musical Society, which caters for the humbler class of music lovers, under the direction of Mr. H. M. Stevenson, opened the season on the 28th ult. with a performance of "Judas Maccabæus." The next Artisans' Concert will be on November 16, when Handel's "Samson"

will be given. "Israel in Egypt" is announced for the third Concert, on February 15, and the season will close on Good Friday, April 4, with a performance of "The Redemption," by Gounod. The band and chorus number 500 performers, and the Society has secured a good list of vocal principals.

The Popular Saturday Concerts, at the Town Hall, have begun, under favourable auspices, and promise to prove as successful this year as last. The first of the series, given by the Birmingham Choral and Orchestral Association, which has undertaken to provide four Concerts, was devoted to Mendelssohn's "Elijah." The principal vocalists were Miss Lizzie Preston, Madame Oscar Pollack, Mr. Hamlyn Crimp, and Mr. Percy Taunton, with whom were associated a band and chorus of 300 performers. The artistic results were fairly satisfactory all round and the attendance was large.

Among recent personal changes in the profession here should be noticed the departure of Mr. T. Troman and Mr. Albert Priestley, the former to enter upon the appointment of Organist to the new English Church at Boulogne, the latter to pursue a course of study at Frankfort Conservatorium under the veteran professor of the violoncello, Mr. Cossmann. Mr. Albert Priestley is a pupil of Mr. Howell, and ranks among our best local violoncellists. Mr. F. Samson Tipson, of Wellingborough, has accepted the post of Organist at the Old Meeting Church, Bristol Street.

The Sunday Evening Concerts at Aston Lower Grounds continue to draw large crowds, in spite of the lateness of the season. The programmes are mostly of a miscellaneous order, operatic music preponderating, but the band is a fairly good one and the performances appear to be highly appreciated. At the Electrical and Industrial Exhibition, at Bingley Hall, the daily miscellaneous Concerts are also well attended, and the performances, in particular those of Mr. Gilmer's military band, are warmly applauded.

A new Harvest Cantata, by Mr. Albert E. Daniell, was produced at the Church of the Saviour, on Sunday, the 15th ult. The comic Opera "Nanon," by Richard Genée, was produced here, for the first time in this country, on the 16th ult. It had a great run both in Berlin and in the United States, but Birmingham opera-goers are not greatly impressed by the work, which they find dull and commonplace alike in plot and music.

## MUSIC IN BLACKBURN.

(FROM OUR OWN CORRESPONDENT.)

ALL details in connection with the amalgamation of the St. Cecilia and Vocal Societies have been settled and rehearsals have commenced for the ensuing season. Benedict's "St. Peter" is the work selected for performance at the first Concert and it will be given about Christmas. Both Societies commenced independent operations in 1875. The St. Cecilia was established mainly through the exertions of an enthusiastic amateur, Mr. Alexander Carus. The rehearsals were held at the residences of the members. As the roll of members increased it was decided to give public performances. Mr. Bentley, of Manchester, was appointed Conductor, and under his *bâton* the first Concert was given on April 27, 1876. On Mr. Bentley's retirement, in 1878, Dr. Henry Hiles was appointed Conductor. Dr. Hiles relinquished the Conductorship in 1881, and in that year Mr. J. H. Rooks was appointed his successor. Last Season was the most successful the Society has ever had, and the performance of the "Faust" of Berlioz will long be remembered as one of the great events in the musical life of Blackburn. The Vocal Society has not in any way been behind the St. Cecilia. Mr. W. H. Jones was the first Conductor. On the death of Mr. Jones, in 1879, Mr. W. H. Robinson, of Blackburn, was appointed Conductor. There are not many country towns which can show more satisfactory results attained in music than in Blackburn, and it is a pleasure to note that the works of English living musicians have not been neglected. The combined Chorus now numbers about 240 voices. Mr. Rooks has been elected Conductor, and the St. Cecilia and Vocal Union should have a prosperous career.

## MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

IF Concerts have not been numerous in Bristol during the past month, there has been manifested, in other directions, greater musical activity than has been apparent at this period for years past. Not only are established Societies actively engaged preparing for Concerts to be given from time to time, but new Associations have been established and appear to be based on foundations likely to be lasting.

Two, or three at the most, musical gatherings have taken place. The Bristol and Clifton public band, composed of first-class instrumentalists, ceased its season of daily Promenade Concerts on the last day of August, and the committee of management found that the subscriptions and donations had not covered the expenses by about £150, a large portion of which deficit was carried forward from last season. An appeal has been made for pecuniary help to wipe off this debt. Yielding to the request of many persons interested in the band and who have been delighted with its playing, Mr. Watts, the Conductor, and the members have continued to give Promenade Concerts on their own responsibility. On the 2nd ult. the members of the band gave a Concert in Colston Hall for their benefit. Popular pieces were played and songs were contributed by Madame Probert-Goodwin, Miss Venie Flower, Mr. Morgan, and Mr. Lomas.

The series of Concerts carried on at the Young Men's Christian Association opened with the month. The gatherings are interesting, and the choir, bands, and professional and amateur vocalists and instrumentalists who take part in the Concerts help to spread a love of music among the people.

The members of the Bristol Musical Association—the body that gives the Saturday Popular Concerts—are actively engaged in preparing works for the coming season, which opened on the 28th ult. with a miscellaneous Concert.

Passing to the prospects of the musical year, it may be said that they are exceedingly bright. The Musical Festival Society will give two Concerts on the first days of November. At the Concert on the Friday Mendelssohn's "Midsummer Night's Dream" is to be given, together with songs by the principal vocalists, and a chorus to be directed by Mr. Rootham, the chorus-master; and Sir Charles Hallé's band will play various orchestral works. On the Saturday Gounod's "Mors et Vita" is to be performed in English.

At the Bristol Musical Association's Concerts, to be given at regular intervals, new and familiar works are to be performed, including Miss Ellicott's "Elysium," Mozart's No. 1 and the "Requiem" Masses, and Handel's "Messiah." Among the artists who will appear are Miss Marie Titiens, Madame Belle Cole, Miss Gomez, Mr. Philip Newbury, and Mr. Herbert Thorndyke, and Miss Kate Chaplin, violinist.

Mrs. Viner-Pomeroy will continue her classical chamber Concerts, which have given delight to Cliftonians for many years. Mr. Ludwig will be the first violinist as before, and the other instrumentalists will be of equally high repute.

Mr. Theo. Carrington, formerly leader of the Crystal Palace orchestra, who has settled in Bristol, will shortly announce a series of classical Concerts to be given on Saturday afternoons. Works and vocalists unfamiliar to Bristolians are to be introduced from time to time at these gatherings.

Miss Mary Lock, a pupil of Mr. Walter Macfarren, commences her fifth season of popular Chamber Concerts on the 22nd inst., when Raff's Sonata in A will be rendered for the first time in Bristol.

The Madrigal Society's Concert early in the year promises to be of exceptional interest. Madrigals have been sent for approval by various writers. The compositions include "Music, when sweet voices," by Dr. A. King, set for six parts; "Sweet is my love," written by Miss Lilian Blair-Orphant; a striking composition from the pen of Miss Rosalind Ellicott, entitled "Bringing the bright garlands"; a part-song by Dr. Edwards, of Barnstaple; "Cynthia," by Dr. W. A. Barrett; and madrigals by Mr. James Greenwood



## ANTHEM FOR ADVENT, AND THE FEAST OF THE ANNUNCIATION.

S. Luke i. 30—33.

Composed by KING HALL.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.); and 80 &amp; 81, Queen Street (E.C.); also in New York.

VOICE. *Andante* SOPRANO SOLO. *cres. e rall.*

And the an - gel said un - to her,

ORGAN. *Andante.* *For. p* *cres. e rall.*

*senza Ped.*

*Allegro.* *mf* *mf* *p*

Fear not, Ma - ry :

*Allegro.* 132. *For. p*

*senza Ped.*

*cres.* *p* *mf*

thou hast found fa - vor with God. And, be - hold, . . . be -

*cres.* *p* *p*

*dim.* *cres.*

hold, thou shalt con - ceive . . . in thy womb, . . . and bring

*mf* *dim.* *cres.*

*cres.*

forth a Son, . . . and bring forth a Son, . . .

*cres*

*Gt. mf*

*Ped.*

*rall.*

and shalt call His name Je - sus,

*rall.*

*Sr. mf*

*senza Ped.*

*Allegro maestoso.*  
FULL SOPRANO.

He shall be great, . . He shall be

ALTO.

He shall be great, . . He shall be

TENOR.

He shall be great, . . He shall be

BASS.

He shall be great, . . He shall be

*Allegro maestoso. 120.*

*Gt. f*

*Ped.*

*senza Ped.*

great, and shall be call - ed the Son of the High - est :

great, and shall be call - ed the Son of the High - est :

great, and shall be call - ed the Son of the High - est :

great, and shall be call - ed the Son of the High - est :

*Ped.*

He shall be great, . . . He shall be great, and shall be call - ed the

He shall be great, . . . He shall be great, and shall be call - ed the

He shall be great, . . . He shall be great, and shall be call - ed the

He shall be great, . . . He shall be great, and shall be call - ed the

*Ped.*

Son of the High - est :

Son of the High - est :

Son of the High - est : and the Lord God shall give un-to Him the

Son of the High - est :

*Sw. p*

*senza Ped.*

( 3 )

and the Lord God shall give un-to Him the throne of His Fa-ther

throne of His Fa-ther Da-vid:

Da-vid: And He shall

And He shall

And He shall

And He shall reign o-ver the house of Ja-cob for ev-er,

reign o-ver the house of Ja-cob for ev-er; and of His

reign o-ver the house of Ja-cob for ev-er; and of His

reign o-ver the house of Ja-cob for ev-er; and of His

o-ver the house of Ja-cob for ev-er; and of His



*f*

king - dom, of His king - dom there shall be no end, and of His

king - dom, of His king - dom there shall be no end, and of His

king - dom, of His king - dom there shall be no end, and of His

king - dom, of His king - dom there shall be no end, and of His

*Gr. f*

king - dom, of His king - dom there shall be . . no . . end. He shall be

king - dom, of His king - dom there shall be no . . end. He shall be

king - dom, of His king - dom there shall be no . . end. He shall be

king - dom, of His king - dom there shall be no . . end. He shall be

great, . . He shall be great: and the Lord God shall give un-to Him the

great, . . He shall be great: and the Lord God shall give un-to Him the

great, . . He shall be great: and the Lord God shall give un-to Him the

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and Mr. Fear Dyer, local professional musicians. Some of these, together with Palestrina's "O say what," will be included in the programme for the next Ladies' night. I may add that the Madrigal Society, through Mr. D. W. Rootham, has purchased from a musical antiquary at Banbury a complete manuscript set of all the madrigals, fa, la, la's, and canzonets of Thomas Morley, 1597. Among them are several which were not in the books of the Society.

The Orpheus Glee Society has under consideration works to be presented at the next Concert. In all probability compositions by Dr. W. A. Barrett, Sir John Stainer, and Mr. Parratt will be included in the programme. These and others will be sung at the London Concert in the spring.

The members of the Society of Bristol Gleemen are hard at work with pieces to be given at their December Concert. The chief new composition will be one written specially for the Society by Dr. Pearce of Cambridge—a *scena* in five movements; subject, "Enceladus," words by Longfellow, which the composer may conduct.

Mr. John Barrett's Choir, an excellent body of vocalists, will begin rehearsals on the 5th inst. for the Concert in the spring, when Haydn's "Seasons" will be performed in their entirety for the first time in Bristol.

There appears to be extraordinary vitality in the Society of Instrumentalists, which is the largest body of the kind in the kingdom, numbering, as it does, nearly 200 members. They re-assemble on the 2nd inst., and among the works to be taken in hand will be Dr. Mackenzie's "Benedictus," Beethoven's "Scotch" Symphony, and others by Mendelssohn, Haydn, Mozart and Rossini. Owing to the great success that attended the last Concert of the Society, it will probably give two Concerts during the present season.

The Bristol Choral Society, a new body, will meet on the 1st inst. There are about 350 singing members and a large number of honorary members. Mendelssohn's "St. Paul" and "Hymn of Praise," Brahms's "Requiem," and Schumann's "Requiem" are to be studied and publicly performed in the spring, in conjunction with the Society of Instrumentalists. Mr. George Riseley is Conductor of both Societies.

At St. Mary Redcliffe Church Williams's "Bethany," Spohr's "Last Judgment," Gaul's "Holy City," Stainer's "Crucifixion," and selections from "St. Paul" and "The Messiah" are to be performed at a series of special services, the dates of which are not yet arranged.

There are numerous smaller choral and instrumental Societies in Bristol that are actively engaged in preparation for forthcoming Concerts. With all this activity, there is a contrast of neglect in the continued apathy shown by musical people in Bristol regarding the Monday Popular Concerts. The matter is frequently referred to in the local press, but no steps have been yet taken to revive the Concerts. That this excellent institution—the only one in the city that regularly gave Orchestral Concerts, and one that did great service in cultivating a taste for the higher forms of art—should be allowed to lapse, is the greatest blot on the art scutcheon of a city standing among the most musical in the provinces, and certainly in possession of musical institutions which are unique in the world. The Madrigal and Orpheus Glee Societies to wit, have gained the highest praise from musicians of universal repute. There is reason to believe that the Monday Popular Concerts will ultimately be restarted and be based on a permanent footing, but while that period is delayed, so long will the cause of art suffer in the somewhat slow-going, yet tenacious, city of the West.

#### MUSIC IN GLASGOW AND THE WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

At the public meeting of guarantors and others interested in the Glasgow Choral Union, the prospectus of the forthcoming series of Concerts was submitted and cordially approved of. In last month's *MUSICAL TIMES* a forecast of the choral works was given, and to this must now be added Mr. F. Corder's new Cantata "The Sword of Argantyr," so soon to be heard at the Leeds Musical Festival. The orchestral programmes will not be ready for some little time yet. During the season there will be thirteen Classical

Concerts—four choral, seven orchestral, and two of chamber music. There will also be, as formerly, a series of Popular Concerts, nine in number, and, as means permit, the benefits of the scheme will be extended to the South side and to other districts of the city. The principal vocalists already engaged include Mesdames Ella Russell, Emily Spada, Marian McKenzie, Marie Fillinger, Belle Cole, and Marguerite Macintyre; Messrs. Ludwig, Iver McKay, Andrew Black, Brereton, and Harper Kearton; and the solo instrumentalists comprise Lady Hallé, Dr. Joachim, Messrs. Piatti, Sarasate, Stavenhagen, Fred. Lamond, and Miss Fanny Davies. Mr. Thomas Berry will again officiate as organist, the orchestra, numbering about seventy-five well known performers, will be led by Mr. Maurice Sons, who has already secured the high favour of Glasgow audiences, and the Conductors are Mr. August Manns and Mr. Joseph Bradley. Touching the general character of the scheme, it is undoubtedly strong in the choral department. In point of fact, it is many years since an equally attractive prospectus has been issued by the Council of the Union. Beethoven's Mass in D will be a novelty in Glasgow, and as the work has not hitherto been heard in Scotland amateurs beyond the banks of the Clyde are making note of the event—more particularly as it is understood that Mr. Bradley's choristers are already pretty well up in their exacting parts. Altogether, the Chairman of the meeting, Mr. James Campbell, of Tullichewan, struck a sympathetic chord when he expressed the hope that the revival in trade would also lead to a renewed strong interest in the Choral Union. "It looked," he said, "as if the Council had some good hope of a good season, because they had ventured upon giving two more Concerts than they gave last year." Up to date the Guarantee Fund amounts, it may be mentioned, to £2,365, a sum which has been easily obtained.

The votary of the "Ballad" Concert has no reason to complain of the provision made for his tastes during the coming season. Messrs. Paterson, Sons and Co. have, for example, arranged for a return visit of Madame Adelina Patti, and the firm also announce the appearance of Madame Valleria and party, Mr. Sims Reeves's "Farewell" Concert, &c. The "people" are again to be well cared for at the City Hall on the Saturday evenings, Mr. Airlie having secured Mesdames Nordica, Clara Samuelli, Hiope Glenn, Mr. Foli, and other excellent artists, for his thirty-sixth season, which opened auspiciously on the 21st ult. The directors of the Monday Popular Concerts inaugurated their second season on the 30th ult. It will be divided into two portions, so as not to interfere with the Glasgow Choral Union scheme, and the engagements already effected include Mesdames Anna Williams, Georgina Burns, and Belle Cole; Messrs. Edward Lloyd, Iver McKay, Andrew Black, Foli, and Crotty. Messrs. Muir Wood and Co. have engaged Mrs. Mary Davies and party, as also Sir Charles and Lady Hallé, who will give Recitals both in Glasgow and in Paisley. In the last-named busy centre the rehearsals of the local Choral Union have begun, and considerable interest has been shown in the works selected for performance. These have already been referred to in our columns, and include Mr. Hamish MacCunn's "The Lay of the Last Minstrel," a work which has become popular with musical folks in the West of Scotland. Anyhow, it has been taken up by the Greenock Choral Union (which will also produce "Elijah" during the season), and in all probability it will be placed in rehearsal by the Kilmarnock Philharmonic Society.

The works intended for the Prize Competition under the auspices of the Glasgow Society of Musicians include, we understand, a couple of sacred cantatas and an overture on a Scotch theme. More cannot, of course, be said in the meantime on this subject, but it may be mentioned that Dr. A. C. Mackenzie and Dr. W. A. Barrett have kindly consented to act as judges in the competition. This has given the liveliest satisfaction.

#### MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

ALTHOUGH scarcely a shot has yet been fired, the campaign of 1889-90 may be said to have fairly begun in this locality, and the arms which were laid aside when the

genial sunshine of spring burst warm and bright over the heads of a host of choral champions, already begin once more to glint and glisten on every hand. And the "double double beat of the thundering drum," and the tuning up of the less noisy members of the court on the dais of which sits enthroned the parchment prince, all tell of "engagements" at hand.

Claiming first attention, we have the usual twelve Concerts of the Liverpool Philharmonic Society, which is one of the senior musical organisations of the three kingdoms, and which now enters its fifty-first season. Some people enquire why we have no regular Festival in this city, forgetting that at each Philharmonic Concert there is something akin to an average "Festival" array in the way of an orchestra and chorus of nearly three hundred, while the list of principals engaged contains the names of the most noted among the ranks of leading vocalists and instrumentalists. The choral rehearsals began some weeks ago under Mr. H. A. Branscombe, the chief works taken in hand being MacCunn's "Lay of the Last Minstrel," to be conducted by the composer; Barnett's "Ancient Mariner," of which the revival in adequate form will prove interesting; Berlioz's "Faust," first given in Liverpool a few years ago at the Hallé Concerts; Handel's "Israel," which will be an absolute novelty to the younger generation of Liverpoolians; and Mendelssohn's "Elijah," the latter being selected for the close of the season. The chorus of the Society has been recently strengthened, and it may be expected to give a good account of itself, and the orchestra remains as in many previous sessions, the members being all of the Hallé band, and Sir Charles himself retaining the conductorship. The first Concert will be on the 8th inst., with Madame Nordica and Sarasate as stars, and Grieg's "Peer Gynt" Suite and Rubinstein's "Feramors" Ballet music as novelties, the choristers having Schumann's "Gipsy Life" to sing. The second Concert follows on the 22nd, with the Scotch composer's Cantata named above, and a North Country Quartet consisting of Mesdames Macintyre, McKenzie; Messrs. McKay, and Andrew Black. For the noting of further programmes there will be ample time later on.

Of next importance may be chronicled the scheme of the Birkenhead Subscription Concerts, which are, as usual, four in number, and which will be, also as usual, devoted to chamber and ballad music. Quartets led by Mr. Heckmann and Mr. Willy Hess are engaged, as are also Messrs. Schonberger, Stavenhagen, Johannes Woltz, Phillip Newbury, Bantock Pierpoint, Langdon Broadbent; Mesdames Nordica, Mary Davies, and others.

The experiment of giving a series of Subscription Concerts at Bootle last season proved so successful that a further session has been arranged. At each of these gatherings an orchestra will be conducted by Mr. A. E. Workman. Fuller details are not yet, however, to hand, further than to the effect that popular soloists, vocal and instrumental, will be engaged.

A new departure is proposed by Mr. W. Burnet and Mr. A. E. Bartle, and a circular has been issued inviting subscriptions to a series of twelve popular Orchestral Concerts. The hall of the Liverpool College has been proposed as the field of this campaign. It is built in theatre form, and will accommodate three thousand.

The Liverpool Sunday Society has for its fourth season struck out a fresh path, and an orchestra of professional players, between thirty and forty in number, has been engaged to perform at eight of the gatherings held weekly at the Rotunda Lecture Hall. Mr. W. I. Argent is to conduct.

The St. Cecilia Society, under Mr. J. W. Appleyard, at Birkenhead, has held its annual meeting, and invites an accession of membership. The rehearsals were held only fortnightly last season, and it is proposed during the coming six months to bring the members together more frequently.

The local Opera Society, of which Mr. J. O. Shepherd is the Conductor, has in hand Benedict's "Lily of Killarney." Recently some capital performances were given by the members of this unique organisation at the Shakespeare Theatre, and others may be shortly looked for.

The Gloucester novelty, "Bethany," is to have its first hearing here at the Church of St. Francis Xavier. Mr.

Ross, the Choirmaster, has the matter in hand, and will a month or so hence doubtless do justice to Mr. Lee Williams's happily written cantata. An orchestra will be engaged for the occasion, and the resident choir is equal to all requirements.

The sensation immediately ahead is the visit of Adeline Patti in November. For this the booking is already great, although the lowest charge is five shillings. The Concert will be given on the 9th proximo at the Philharmonic Hall.

While so much has been said in reference to the work of the leading factors in the campaign just commencing, there is a host of other organisations entering the field, these lesser lights being dotted like so many pawns over the musical chessboard. Each of these however fills a place of importance in its own district or centre, the latter being not infrequently allied with a church or chapel. To enumerate all such would exceed the limits of space; but in the present forecast of the season may be named, without derogating from the merits of other organisations, the Oratorios to be given in Advent and Lent under Mr. F. H. Burstall at the Pro-Cathedral; the special musical services under Mr. W. D. Hall, at the Church of the Blind; those at St. George's, Everton; St. Bridget's, Wavertree, and St. Mark's, New Ferry; as well as the regular series of Organ Recitals given at the two St. Margaret's, by Messrs. Branscombe and Faulkes respectively; at St. Agnes', by Mr. Stammers; at Raffle's Chapel, by Mr. Grimshaw; and at Christ Church, Cloughton, by Mr. Driffield. In this direction, however, the first place is necessarily taken by Mr. W. T. Best, whose performances at St. George's Hall are regularly attended by from twelve to fifteen hundred auditors every week.

Of the larger independent societies, the Liverpool and Birkenhead Cambrians, respectively conducted by Mr. D. O. Parry and Mr. Arvon Parry, seem to have the most important work in hand, and probably both will make preparations for the prizes offered to choral competitors at next year's Eisteddfod.

The New Ferry Amateur Musical Society is rejoicing over its silver wedding with its founder and conductor, Mr. W. R. Pemberton, the twenty-fifth anniversary of its first meeting falling on the 30th ult. The West Kirby Choral and Liverpool Musical Association, both conducted by Mr. J. F. Swift, are again in harness, and an attempt is reported as being made to gather together the members of a recently disbanded organisation under the *bâton* of Mr. Hudson of Southport.

The mention of the latter place is a reminder that the last-named gentleman and Mr. Clarke are both to the front with their respective societies at the watering place by the sealess shore. On the other hand, the musical people of Runcorn and Widnes, two towns noted chiefly for the unsavoury odours of their chemical works, propose to go in for something of a sweeter order, and are collecting their forces under Mr. Morrison and Mr. Humphreys, while other suburbs are looking up work for the winter months.

Instrumental Liverpool is to be again chiefly represented, at least in its amateur phase, by the People's Orchestral Society, a band complete in every department and conducted by a clever amateur, Mr. A. E. Rodewald. The Orpheus Orchestra, under Mr. Forsyth; the Wirral Orchestra, containing a large percentage of ladies, under Mr. Schiever, both have their programmes mapped out; as has also the venerable Societa Armonica, which still keeps courageously together, despite the competition of more youthful institutions, under Mr. C. Cafferata. There are other lesser lights in the non-professional firmament, and the band employed at the Bootle Concerts above-named is to a great extent amateur in its constitution.

The Liverpool Institute of Music, connected with the Young Men's Christian Association, has adopted a far more extended scheme of instruction than hitherto, and announces a regular board of professors, headed by Dr. Fisher.

Operatic music will be as usual to the fore in January, when the Carl Rosa Company will take possession of the Court Theatre for a lengthy period. Otherwise we are pretty well provided for in this direction, and are to have a never-ending procession consisting of "Pepita" and "Paul Jones," "Dorothy" and "Doris," "La Girouette" and the "Old Guard," and all sorts of other personages of the lighter school, passing through our midst.

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If the future thus looks big with events, the recent past has been not very noteworthy, and a brief summary will suffice in this respect. The members of the Liverpool Sunday School Union held their twentieth annual festival on the 19th ult., and the juveniles under Mr. Sydney Hardcastle sang very nicely and gave evidence of careful training. The first organ ever erected in a Welsh Calvinistic chapel here was opened on the 23rd ult., by Mr. W. H. Jude. The instrument has been built by Mr. F. Lloyd. The Liverpool Cathedral choir went to Southport on the 11th ult., and rendered the music at the Harvest Thanksgiving Service at Christchurch. On the 24th ult., at a similar celebration, Mendelssohn's "Lauda Sion" was given at St. Mark's, New Ferry. The brass parts of the score were added to the organ accompaniment.

A Concert was given at Hope Hall, on the 16th ult., for the benefit of a promising young violinist, Master Kruger, who has recently been suddenly made an orphan.

The Musical Club held its first meeting after the recess on the 21st ult., when the members were invited to listen to a paper by Mr. W. D. Hall and some violin music by Messrs Lawson, father and son.

### MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

DURING the last few months our musical life—so far, at least, as any public evidence of its vitality has been given—has been sustained and invigorated by being transplanted from our Winter Concert-rooms into the charming gardens and cooler saloons of the Botanical Society, where, amid pastoral and horticultural delights and enlivened by brilliant sunshine, it has flowered and borne excellent fruit. The directors of the gardens acted wisely in endeavouring to perpetuate the attractions which, perhaps more than aught else, daily lured thousands to Old Trafford during the Exhibition summer: and the result of their enterprise fully and happily proves the sufficiency of the local resources upon which they almost entirely depended, and encourages the careful and liberal fostering and developing of the ability which our young singers and players have abundantly displayed. There need, henceforth, be no doubt as to the musical capabilities of the district, nor hesitation on the part of those who desire rather to cultivate a home-growth of artistic talent than to prolong our dependence upon foreign assistance.

But now the tokens of our Winter Garden life are budding, and evidences abound of an approaching season of striking fertility. Mr. Schonberger will, on the 8th, give a Recital at the Concert Hall, which will be very soon followed by the resumption of those afternoon gatherings there, at which during several seasons Sir Charles Hallé has delighted and instructed our young pianists, and which now include the chief parts of the programme of the Gentlemen's Concerts. On the very last night of the month Sir Charles will open his own campaign, and so bring into full swing our artistic enjoyment. During the twenty Subscription performances we shall, doubtless, have many orchestral novelties; for never have we any complaint to make either of the manner in which classical works are presented or of reluctance on the part of the veteran Conductor to exhibit the excellence of his band in the most exciting and alluring works of the modern orchestral school. The choral works announced are Handel's "Theodora" for November 7, with "Elijah" and "The Messiah" on this side Christmas; to be followed by "Faust," "The Golden Legend," and "Israel in Egypt." As no other complete interpretations of Oratorios are possible here, perhaps some of the better known works might with advantage be allowed a little repose. But we may expect that the new Chorus Director, Mr. R. H. Wilson, will advocate a more spirited policy, and soon be prepared to launch out boldly.

Mr. de Jong announces twelve Concerts, for one of which, on the 26th inst., he has secured Madame Patti and other popular vocalists. May his courage be duly rewarded and his heavy outlay repaid! For the other Concerts a long list of eminences is engaged, and it is clear that while bringing before his patrons the highest vocal talent he will not suffer his orchestra to deteriorate. During the season a full recital of Gounod's "Faust" is to be performed.

In addition to all this, Mr. T. A. Barrett will provide a series of Saturday evening performances at the enormous St. James's Hall, and promises a host of local talent, intermingled with some of the stars of the London Promenade Concerts, enframed by the best military bands procurable and some choral music.

The various choral Societies are vigorously preparing for their friends' delight. At the Athenæum (Dr. Hiles) Cowen's "Song of Thanksgiving," a Cantata by Weber, and other important works are in rehearsal.

The Vocal Society is as energetic as ever; and, under Dr. H. Watson's direction, will essay Gounod's "Gallia," Mozart's "Davide Penitente," Bach's "Sing ye to the Lord," &c. The Stretford Society also is wisely placed under the guidance of Dr. Watson, who may be trusted to carry out the good work commenced by the late Mr. Hecht, only with greater sympathy for English music. Nor will Dr. Watson's efforts end there; for there is every hope that his Oratorio "Diana or Christ" (suggested by the picture which excited such great admiration here) will soon be ready for performance with full orchestral accompaniment. And there is all the more prospect of success because the composer has approached his task with considerable experience in dramatic writing and production.

And when to all this we add that Mr. Cross is sure to be quite ready with his Saturday Evening Concerts—Why all on Saturdays?—it becomes evident that during the coming winter Manchester will, at least, be as musical as heretofore.

### MUSIC IN SHEFFIELD.

(FROM OUR OWN CORRESPONDENT.)

PRESENT indications in the local musical world point to an exceptionally busy season, and, as was the case last season, a plethora of Amateur Concerts. The educational influence of amateur vocal and instrumental societies cannot be over-estimated, but when they are so numerous that there is a danger of the performers outnumbering their audiences unsatisfactory results are inevitable.

The subject of a local musical Festival has again been broached, and the scheme is admitted to be practicable. By the amalgamation of a few of the leading societies of the district a first-class chorus and orchestra could be obtained, and a small guarantee fund would ensure the promoters against loss. Sheffield is the centre of a prosperous and populous musical district, and there is no doubt that performances on a Festival scale would be well supported.

The prospectuses of the principal amateur societies promise plenty of work, but there is a deplorable lack of novelties. The oldest and most influential body, the Amateur Musical Society, announces Haydn's "Seasons"; the Choral Union intends giving a concert performance of Wallace's opera "Lurline"; the Amateur Harmonic Society announces Cellier's "Gray's Elegy" (new to Sheffield) and Handel's "Joshua," and other Societies will give "Elijah" and "Messiah."

The Amateur Instrumental Society announces an excellent list of works for performance, amongst them being Dr. Parry's and Mr. F. Cliffe's new Symphonies, Mendelssohn's "Reformation," Cowen's "Scandinavian," and Haydn's No. 14, Symphonies, and Liszt's No. 2 Rhapsodie.

The Tonic Sol-fa Association will produce during the season Mr. H. Coward's new Cantata "Bethany," in addition to which Parry's "Ode to St. Cecilia," Schubert's "Song of Miriam," and Mendelssohn's "As the hart pants," are also promised.

### MUSIC IN THE WEST OF ENGLAND.

(FROM OUR OWN CORRESPONDENT.)

IN all the chief cities and towns of the West of England, and the numerous districts around them, there are signs of musical activity. The holidays being over, Choral and Instrumental Societies are re-assembling and making preparations for forthcoming performances. The musical season has already opened in some places, where Concerts have been given or Festivals held during the past month.

The report for the past year and the prospectus for the coming season of the Cheltenham Festival Society (Choral and Orchestral) is deeply interesting. The retrospective survey shows that remarkable progress has been made by the Society, while the future appears to be bright and hopeful. On the 10th ult. the members of the Society re-assembled for practice, which will be continued weekly under the direction of Mr. J. A. Matthews, and the following works are to be studied: Mackenzie's "Jubal"; Sullivan's "The Golden Legend"; the new work, "Elysium," written by Miss Ellicott; "The Last Night at Bethany," by C. Lee Williams; Mozart's Litany in B flat, Mendelssohn's "Hear my Prayer," Sullivan's "Di Ballo" Overture, an Orchestral Suite by Sir Herbert Oakeley, and a Gavotte in canon for strings, entitled "Cheltonia," composed expressly for the Society by H. F. Taylor. The first Subscription Concert is fixed for November 12.

Gloucester has scarcely got over her great musical Festival, and, therefore, some little time must be extended to her to recover from the exacting labours entailed by it. The winter series of Recitals in Gloucester Cathedral will begin in November and end in March. "Bethany" is to be performed in the Cathedral in March, and "Elysium" will be given by the Choral Society at one of its Concerts.

Bath has had no lack of music during the month. Promenade Concerts have been given by the Royal Italian band at the Sydney Gardens and at the Assembly Rooms, where, in addition to songs, a choir of ladies sang vocal vases. The Pump Room Concerts, which are a little more classical in character, have been continued. The Philharmonic Society, of which Sir Arthur Sullivan is president, and the Bath Choral Union may be expected to give their usual Concerts.

The members of the North Wilts Musical Society have re-assembled for practice. They have in hand Mendelssohn's "Elijah."

The Weston-super-Mare Philharmonic Society, which numbers upwards of one hundred members, has met with such unprecedented success during the past season that it is contemplated to enlarge the scope of future Concerts. At the last public performance the committee were able to supplement the strings with some of the principal wind instruments, and should the present encouraging prospects warrant it, the band, with which the choir is to be supported at forthcoming Concerts, will be further augmented. The Society is shortly to meet to prepare for the season's work. The Orchestral Society also hopes to give its usual Concerts. The Annual Benefit Concert of the Weston-super-Mare Town band took place at the Victoria Hall, on the 16th ult., when, in addition to the pieces played by the band, vocal contributions were given by Miss M. Girdlestone, Mrs. H. C. Drinkwater, Miss Madge Kellie, Mr. C. Baylie, and Mr. J. W. Aldridge. Instrumental solos were played by Miss Davidson (of Bath), violin; Mr. D. Needham, flute; the Rev. H. P. Denison, pianoforte; and Messrs. Ringsdorf and Flach, cornets. Mr. C. T. Grinfield was the accompanist. On the 19th Madame Marie Roze and company of artists gave a Concert consisting of ballads and operatic selections.

Clevedon has been favoured with a very good season of Promenade Concerts by a small but fairly efficient band, which gave a special Concert on the 11th ult., at the Hawthorns (the grounds of which were illuminated with coloured lanterns and fairy lamps). The Choral Society has ceased to exist. It got a little into debt, and the members were frightened. Attempts should be made to revive the Society.

At Bridgwater, on the 9th ult., Mr. J. Norris, a native of the town, and a scholarship pupil at the Royal Normal College and Academy of Music for the Blind, Upper Norwood, gave an Organ Recital in Fore Street Congregational Church. On the 11th ult. he gave two Pianoforte Recitals in the Council Chamber to appreciative audiences. Mr. Lavington's festival choir practices commenced on the 19th ult., at the Assembly Rooms; and the Orchestral Society re-assembled at the same place on the following evening. Bridgwater Amateur Choral Society held its first meeting on the 23rd ult. The Association is the outcome of singing classes which met for practice last winter and gave an Invitation Concert in the spring. About forty members have already been enrolled. Mendelssohn's "As pants the hart" is to be studied.

The Taunton Philharmonic Society, which has done good service hitherto, seems to have fallen away somewhat, but it is hoped it will continue its work and gain extended support. The Taunton Madrigal Society has recently been revived. Last season it performed some vocal pieces at a Concert given by the Taunton Orchestral Society, but there is an idea of organising an independent Concert this season.

The Sarum Choral Society, Salisbury, of which the Cathedral Organist is the Conductor, has decided to give a miscellaneous Concert before Christmas, for which preparations are being made. A Concert, consisting of English ballads and selections from favourite operas, was given at the Assembly Rooms, Salisbury, on the 14th ult. The vocalists were Madame Marie Roze, Miss Carlotta Desvignes, Mr. Durward Lely, and Mr. Andrew Black. Mr. Achille Simonetti was the violinist and Mr. Bisaccia the pianist. On the 1st ult. Dr. C. W. Pearce, of St. Clement's, Eastcheap, London, gave an Organ Recital at St. Mary's Church, in aid of the Choir Fund of the parish. The accomplished player is well known in Salisbury, having been a chorister of St. Martin's from 1868 to 1870 and Organist of the church from 1871 to 1873. A new organ of two manuals was opened in Alderbury Church on the 11th ult., on which occasion a Choral Service was held, and Mr. Carpenter afterwards gave an Organ Recital.

St. Mary's Church Choral Society, Torquay, a flourishing body numbering about 120 members, commences its next session at the Town Hall, on the 7th inst. Sterndale Bennett's "May Queen" is to be put into rehearsal.

Plymouth has already been liberally served with instrumental and vocal music. Promenade Concerts have been given by the bands of the Sherwood Foresters, Royal Marines, and H.M.S. *Adelaide*; and the Saturday Concerts and Thursday afternoon Organ Recitals have been carried on at the Guildhall by Mr. John Hele. The features of these entertainments are their high-class character, and the exceedingly nominal charges for admission—features that should be copied in some other places in the West, where good music is often too expensive, and consequently beyond the reach of the poorer classes. The Plymouth Choral and Orchestral Societies have resumed practice, the work put in rehearsal for the Albani Concert in November being Dr. Bridge's "Callirhoe." The first Subscription Concert of the Plymouth Vocal Association is announced to take place on the 23rd inst.

The 9th inst. is fixed as the date of the musical Festival at Plymouth in aid of the Choir Benevolent Fund. A grand Choral Service is to be held in St. Andrew's Church in the afternoon, and a Concert in the evening. The choir will on the occasion include some of the leading singers from St. Paul's Cathedral, Westminster Abbey, and the Chapels Royal.

Choral Societies in Tavistock and Redruth have also begun work.

The Rev. S. Baring-Gould, M.A., has been delivering a series of Concert-Lectures in the chief cities and towns of Devon and Cornwall on the Songs and Ballads of those two counties, which for about two years he has been engaged in collecting. The Lectures were illustrated.

On the 6th ult. a Concert of classical chamber music was given in the Town Hall, Launceston. The executants were Mr. J. W. Wingate and Mr. M. Rice (violins), Mr. J. Pardew (viola), and Mr. J. Pomeroy (violinello), who played works by Beethoven, Rheinberger, Schumann, and Haydn; Mr. Pomeroy adding a solo. Miss A. McFarlane sang songs by Gounod, Macfarlane, and Goring Thomas.

The annual summer Festival of the Northern choirs of the Deanery of Carmarthen, held at Gwennap Church, Cornwall, was very successful. The musical part of the service, including the anthem "The Lord is loving unto every man" (Garrett), was well rendered, and the Conductor of the united choirs and the various trainers are to be congratulated on the success achieved.

The season of the Finsbury Choral Association will commence on November 28, with the Anthem "The Lord is King," under the direction of the composer, Mr. Barnby, and Sullivan's "Golden Legend." At the second Concert, on February 20, "Israel in Egypt" is to be the work

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presented. On April 17 Mackenzie's Cantata "The Bride," conducted by the composer, with Mendelssohn's "Walpurgis Night," will be given, and at the final Concert, on April 4, "The Messiah" is to be performed. The Finsbury Choral Association is now incorporated with the Metropolitan College of Music, College House, Holloway.

SERVICES to commemorate the ingathering of the harvest were held on Sunday, the 15th ult., at the church of St. James-the-Less, Victoria Park. The special feature of the service was an Organ Recital by Mr. Walter W. Robinson, when he played pieces by Handel, Walter Spinney, Mendelssohn, G. Braga, A. H. Brown, and J. Baptiste Calkin. On the following Monday evening another service was held. The Anthem was "O give thanks," by Farebrother. An Organ Recital was given by Miss Mead, pupil of Mr. Robinson.

THE fourth series of Chamber Concerts given by Messrs. Hann, father and sons, will commence on November 6, at the Brixton Hall. The others will follow on November 27 and December 18. The works to be performed during the season include Schubert's Quintet; Quartets by Haydn, Mendelssohn, and Mozart; Mendelssohn's Trio in C minor; and Quintets by Brahms and Cobb. The excellence of the former Concerts is a guarantee of the attractive character of the forthcoming series.

THE Wandsworth Philharmonic Society, under the conductorship of Mr. H. W. Weston, commenced its second season on Thursday, the 19th ult. The first Concert will be given early in November—Mozart's Mass, No. 12, and selections from Handel's "Samson" being performed. Mr. W. F. Taylor has been appointed Organist and accompanist to the Society, which is now permanently established on a good basis.

THE St. John's Choral Society, Lewisham, has just issued its prospectus for the fifth season, 1889-90. Three Concerts will be given, at which works selected from the following will be performed:—"St. Paul," Mendelssohn; "Golden Legend," Sullivan; "Eli," Costa; "Hymn of Praise," Mendelssohn; "Lauda Sion," Mendelssohn; "May Queen," Bennett; "The Seasons," Haydn. Mr. J. Kipps is the accompanist, and Mr. F. A. Bridge the Conductor.

THE inaugural meeting of the South London Choral Association and Institute Orchestral Band, Camberwell New Road, was fixed for the 30th ult. The Society purposed to give "Elijah," "The Golden Legend," "Messiah," "Stabat Mater," "Joan of Arc," Schubert's Symphony in B minor, and the music to "A Midsummer Night's Dream" in the course of the season. The Conductor is Mr. L. C. Venables, and the leader is Mr. T. E. Gatehouse.

THE Ouseley memorial scheme is being taken up very warmly by musicians and churchmen, more than £2,000 having already been subscribed. Many of the clergy had a special offertory on St. Michael's Day, which this year fell on Sunday. An Organ Recital was given by Mr. G. R. Sinclair, at Truro Cathedral, for the same object.

MISS KATHERINE SEATON gave a Musical and Dramatic Recital on the 7th ult., at the Marlborough Rooms, Regent Street, when she was assisted by the following performers: Madame Liebe Baylis, Miss Ida Agabeg, Miss Burman, Miss Baylis, Mr. W. B. Boddington (solo flute), and Mr. Newton Baylis.

THE Council of the Royal Irish Academy of Music have appointed Mr. Theodore Werner to the Senior Professorship of the Violin.

## REVIEWS.

*Schumann's Pianoforte Works.* Vol. I. Edited by Agnes Zimmermann. [Novello, Ewer and Co.]

MISS AGNES ZIMMERMANN, in her edition of Beethoven's and Mozart's Sonatas published some time back, challenged criticism by the bold step she took in altering certain of the passages which were evidently incomplete according to the succession indicated elsewhere in themselves. Beethoven, like Mozart, doubtless intended to carry out the ideas to a proper sequence, but the limited compass of the pianofortes of the time restricted the intentions

of both. The excellence of the thought which prompted Miss Zimmermann to extend the expressions to a logical end was duly recognised by all who had the power of judging of its value, and her editions now stand as of the highest value as classics. With Schumann there was less work to do in continuing proposed passages, but there was still something to be done to bring his pianoforte works into the wider field of cosmopolitan musical literature. With most of the thoughtful young Germans of his time, in literature, art, and science, as well as in music, the desire to be national prompted him to the performance of many things which were of a character more or less obstructive, and certainly stood in the way of their being accepted outside the circle of their origin. If the labours of these enthusiasts were of such a nature that they earned recognition despite the eccentricity of their surroundings, then those eccentricities, not being essentials, might be removed without injury to, but rather to the advantage of, the works they encumbered. The chief of these in Schumann was the employment of directions for performance in the German tongue as against Italian hitherto used with better effect. However, he did not succeed in gaining a wide following, and the favour with which his music is now welcomed renders it necessary in a new edition to substitute desirable for undesirable elements. "The task of translating the German terms and directions," says Miss Zimmermann, "was one of great difficulty, the literal equivalent of a word being, in many cases, quite inadequate to convey the feeling and spirit of the original. The translation now offered aims throughout at an intelligent rendering of the meaning, rather than at the exact reproduction of the text. In every instance where the words are Schumann's own (as in the case of the Preface to Op. 3, the titles of the various pieces, the indications of *tempo*, &c.) the original is retained with the translation; when, however, the information is gained from another source (as in the case of the Appendix to Op. 5, the Preface to Op. 6, &c.) it has been deemed sufficient to give it in English alone." Besides giving careful attention to the directions for performance, Miss Zimmermann has carefully revised the old and added new fingering. "The only pieces which Schumann seems himself to have fingered in detail are Op. 3 and 7, and these are, of course, left exactly as they appeared in his original edition. In the other works he has occasionally given a little fingering, which however calls for no special attention, except in some few instances, when the unusual difficulty of the method indicated by him makes it desirable to give the option of an easier one." Further, in reference to the question of fingering, Miss Zimmermann offers the following remarks, which will be read with interest: "A source of great inconvenience to students and players is the want of uniformity in the signs used to express fingering. In England the thumb is represented by +, whereas on the Continent and in America it is marked 1; thus the figures 1, 2, 3, 4 have a different meaning in an English edition from that which they have in a foreign one, a discrepancy which cannot but cause embarrassment, especially in reading new music. The advantage of having only one set of figures in general use is obvious, and as it cannot be expected that the mode recognised by a majority of countries will be altered to agree with that which is used in England alone, it seems inevitable that what is called 'foreign fingering' should ultimately prevail."\* The use of the + for the thumb only dates from the beginning of the present century in England, when it was taught by Dussek. The sequence of figures 1, 2, 3, 4, 5 was always in use in this country before, so that the change is not so much an innovation as a restoration. For these reasons this edition stands foremost. In this, the first volume, the whole of the pianoforte pieces up to and including Op. 12 are brought together in a splendid folio volume of some 267 pages, handsome and distinctly legible in appearance, and having, besides the explanatory preface from which quotation has already been made, a concise biography of the composer. In the care of the editing, the dignity of the printing, and the general appearance, the edition is the best which has yet appeared, and it stands as one of the most valuable and worthy monuments now existing to perpetuate the memory of the composer.

\* These remarks appeared in the preface to the edition of "Schumann's Album for the Young," published in 1883.

*Lost Dimplechin and Shakespeare's Merrie Meeting.* Two Juvenile Cantatas. Written and Arranged by R. Ganthony, with music by Thomas Murby.

[Thomas Murby.]

THE art of providing healthful and pleasing educational exercises in music, whether vocal or instrumental, is more thoroughly studied in the present day than it was some twenty years back. The experience gained by the tentative efforts of times past is exhibited in every earnest effort in the direction of the education of children. In the two Cantatas for juvenile voices by Mr. Thomas Murby—namely, "Lost Dimplechin" and "Shakespeare's Merrie Meeting"—now under notice, the plan of each is carefully calculated to leave good impressions upon the minds of the little actors. The first contains parts for a chorus and some ten characters, and there are sixteen charming little pieces, such as children can easily pick up and sing with heartiness, with a "real" overture to begin with. In the second, the words of the songs are drawn chiefly from the immortal bard's own writings, and the action includes nearly all the *Pyramus* and *Thisbe* scene from "A Midsummer Night's Dream." The characters in the Cantata are *Shakespeare* himself, *Hamlet*, *Ophelia*, *Katharine*, *Petruchio*, *Macbeth*, *Lady Macbeth*, *King Henry V.*, *Katherine of France*, *Pyramus*, *Thisbe*, *Wall*, *Moonshine*, *Lion*, the *Witches*, &c. The music consists of an Overture, three Choruses, "Hail, Shakespeare, hail," "Invocation to Shakespeare," and "See, where sadly"; a song with chorus, "Tell me where is fancy bred"; a Chorus for Witches, "Mingle, mingle"; two more Choruses, "Come high, come low," and "Hark, hark, the watch-dog's bark"; a graceful Minuet, and two more Choruses, "Over hill, over dale," and "Our revels now are ended." It is obvious, therefore, that some knowledge of the works of our national poet must be obtained by the young "cyasses" who take part in the Cantata. Both works are excellent in their way, and the pretty music with which they are provided is just the sort of thing to attract and to procure much delight.

*Ezekiel. A Dramatic Oratorio.* Composed by R. Machill Garth. [Novello, Ewer and Co.]

THE compiler of the libretto of this dramatic Oratorio, the Rev. C. R. Linton, has divided the work into three parts. The first contains three sections, called severally "The Vision," "The Commission," and the "Roll of Woe"; the second has also three, entitled "The Prophecy of Captivity," "The Sign of Desolation," and "The Remnant and the Restoration"; the third has two only, "The Resurrection" and "The Kingdom of Christ." Considering that the subject does not necessarily fall into dramatic phases, the ingenuity of this arrangement will commend itself to the minds of those who might be at a loss to understand how the subject could be made to justify the title given to it. The whole of the words have been selected from the Old Testament, with one exception at the conclusion, where a short passage from St. John has been added. The composer has written no overture, and has set out his work for solos, duets, trios, quartets, and choruses of the simplest style of writing. He has occasionally employed passages of imitation in his choruses, and has sufficiently indicated his knowledge of the devices of fugue and counterpoint here and there in the course of the work. There are numbers of solos for all voices, some of which disclose melodic desire, if not complete realisation. These will give work to a number of performers when the oratorio is done in the church or the concert-room. There are forty-two numbers in the Oratorio, the *Finale* having some eight-part writing, so that, performed in its entirety, it would occupy some time. It is quite possible that it would please if given in instalments—that is to say, if its "dramatic" character would not be likely to suffer by such a treatment.

*Sonata, No. 2. E dur.* Für pianoforte und Violine. Von Algenon Ashton (Op. 38). [Berlin: N. Simrock.]

It is said that none but the most enthusiastic musicians in the present day devote their talents to such complicated and learned labours as are necessary to the production of Sonatas and the higher forms of musical art. The vast number of songs and lighter pieces which are daily poured from the press often only disclose the temerity of the

writers and the crudity of their thoughts. There are, of course, many well-designed and musicianlike productions in the form of songs and so forth intended for public acceptance, but good honest and well thought out works, set down with knowledge, are not so frequent as they ought to be considering the boasted state of music in this country. The answer is that they are not produced because they are not profitable. The artist who works for the advancement of his art, therefore, not only demands, but should command, attention for his labours. In this spirit hearty commendation should be offered to Mr. Ashton for his admirably written Sonata in E major, the outcome of evident enthusiasm for art. It is an effort of high aim, and admirably planned, even though in the first movement the composer has thought proper to modify the forms employed by the older writers. Still, in its way, that movement is shapely, and while like all the movements it demands considerable skill on the part of both executants, the effect that can be produced is to a large extent a reward for study. The first movement is in the nominal key E major; the *Larghetto*, a beautiful movement in modern style, is in D flat major. The *Finale* returns to the original key, and although the whole is well written, this last portion is more spontaneous in character, and contains work which will please both players and hearers. Soloists desiring to add to their list of effective concert-pieces will do well to make an early acquaintance with Mr. Ashton's Sonata.

*Compositions by Anatole Liadoff.* (Pianoforte Albums, Nos. 41, 42, 43.) [Novello, Ewer and Co.]

THE composer of these pieces—a contemporary Russian musician—exhibits a distinct preference for that mode of national expression of which the initial examples were seen in the works of Chopin. He finds in the rhythms, common perhaps among the Russian people, that power and variety which is altogether lacking in the well-used forms of more Southern European people. There is, in the several pieces in the three books, a sort of Asiatic character implied in the changes of key and unexpected modulations, especially in those called "Biruolki," of which there are fourteen. The arbitrary demands of the accepted notation compel the composer to express his melodies in a manner which doubtless more or less imperfectly represents his ideas and actual intentions. It is quite possible that if these airs were performed upon instruments which permit of occasional lesser divisions of the octave than those which can only be found in tones and semitones, the true national effect would be obtained. Regarding them, however, as they stand, the hearer cannot fail to be impressed by their vigorous originality. The musicianship of the composer is patent in all. In the Preludes, the Mazurkas, the Intermezzi, the Valses, the Arabesques, and other pieces of familiar form may be found many beautiful ideas cleverly expressed. In addition to their melodic charms, the singularity of the rhythm of many of the pieces makes them most valuable as studies, and as such they will be found of the greatest utility. That the composer can also work ably with other than local forms and characteristic qualities, is shown by an ably written fugue, wherein the theme is treated in a fashion which betokens careful training and considerable tact in dealing with classical models. Musicians will not only be glad to make acquaintance with these specimens of Anatole Liadoff's genius, but will look with interest for others which may follow.

*Miniature Suite for Small Hands.* By John Kinross. Op. 18. [Curwen and Sons.]

THE Composer of this admirable Suite has taken as a pattern the form of the suite common during the first half of the eighteenth century. The several movements consist of an Allemande, a Gavotte with a Musette, two Bourrées, a Sarabande, a Minuet, and a Gigue. Further than the adoption of the titles there is no other indebtedness. The melodies are original and gracefully written, and the harmonies, nearly all in two parts, are most cleverly set out. The simplicity of the several movements is only equalled by their attractive character. They would make excellent teaching pieces, as much for the interest they would excite in the young player as for the inducement they offer to the study of other works of like nature.



*The Congregational Psalmist.* Second Section: Chants, Sanctuses, &c. Edited by Henry Allon, D.D.  
[Hodder and Stoughton.]

THIS is a collection of old and new chants, sanctuses, &c., by the best composers, ancient and modern, adapted for use in Congregational Churches. The names of many composers of the Anglican Church will be found among those who have contributed to the pages, so that a fairly representative selection is made. Some of the Suffrages with Tallis's harmonies show that the modern practice of giving importance to the treble part and so losing sight of the true "people's part" which appears in the tenor, has received the sanction, if not the approval, of the compiler. A new arrangement of the grand chant of Pelham Humfrey, in which the old melody is placed in the tenor part, implies a certain disregard for the traditional use of that chant. The admission of a number of pieces written for the service of the Church of England into the book is a testimony of their value as aids to religious worship apart from sectarianism.

*A Noted Directory of Plain Song.* By the Rev. J. Wilberforce Doran and Spenser Nottingham.

[Novello, Ewer and Co.]

THE Editors say in their preface that "The Choir Directory" and "Little Directory of Plain Song" have both passed through several editions, and have been "for a considerable number of years in uninterrupted use in many churches. The present work is issued in response to representations from various quarters that a noted Psalter, that should follow the pointing of the works above referred to, would usefully occupy ground where there is an unwillingness to look from a merely pointed page to a separate table of tones for the chant required." Those who favour the use of Plain Song in the Church Service will find this book, compiled by two experts long associated in literary partnership, a valuable guide. There are directions for use in the preface, explanations of the pointing, and so forth, and in the body of the work harmonised arrangements of the Chants, "side by side with a Special Symphony on the Mode to which the Tone belongs," which may serve as Preludes and Postludes to the Chant. All of which qualities tend to make the work serviceable for the purpose for which it has been compiled.

*Te Deum laudamus.* Festival Setting. By Montague Smith. [Glasgow: Paterson, Sons and Co.]

THE composer of this setting of the Ambrosian hymn is Organist at St. Silas's and the University at Glasgow, and is therefore a musician whose utterances command respect. It cannot be said, however, that he has displayed a large amount of ambition in the present instance, his festival *Te Deum* being anything but elaborate in structure, though it is longer than the majority of versions intended for ordinary church use. This is simply owing to repetitions of sentences, and it is against the general acceptance of the work that the composer is careless in matters where the sense or the doctrinal significance of the words demands attention. Even in such a simple matter as the accentuation of the word "Sabaoth" he falls into error. The best portion of the work is the peroration, which is effectively worked up and tends to prove that Mr. Montague Smith has ability, which only needs study and experience for its successful manifestation.

*Acht Clavierstücke.* Von Frederic Lamond (Op. 1).  
[Hamburg: Aug. Cranz.]

IT is not often that the first published works of a young musician exhibit so much promise as these eight pieces for the pianoforte. They are, it is true, somewhat Chopinesque in general character, but there is sufficient individuality to show that although the great Polish master has influenced the thoughts of the young composer, he is not so wholly taken captive as to be deluded into the repetition of the peculiarities of his model under the impression that he is uttering his own thoughts. The pieces, though commendable, are by no means perfect, but they show good training and knowledge of the keyboard and technical effects. For these reasons they may be found useful as teaching pieces. For the underlying knowledge which may be traced in them they deserve encouragement.

*Concert-Overture for the Organ.* By Alfred Hollins.  
[Weekes and Co.]

AS organ music this work cannot be regarded with unmixed favour, though its abstract merit is by no means inconsiderable. The ideas are good, and if they are subjected to too much repetition there is nothing in the structure of the Overture to which a stickler for form could take exception. But, as a rule, the composer writes too thickly for his instrument, and the general feeling is not so much organ-like as orchestral. The pedal has merely to supply the fundamental notes, and is never treated as an independent portion of the instrument. These defects allowed for, there is much in the Overture to demand commendation, and Mr. Hollins may certainly be encouraged to persevere in this branch of his art.

*Concert-Overture in E minor, and Concert-Overture zu König Lear, für grosses Orchester componirt.* Von Madame Marie Moody. [Novello, Ewer and Co.]

THE name of the composer of these two Overtures would appear to be English, and if so it is rather remarkable that she should have given titles for works in the German tongue. This is not a matter of much importance, nor does it affect the merits of the music. In the construction of each Overture the composer has shown a distinct partiality for classical forms, and her ideas are well presented and gracefully coloured by orchestral device. The utilisation of well-marked themes rather than the introduction of superabundant ideas has been the principle upon which Madame Moody has worked, and for this she deserves all praise. Fancy and poetical ideas have been happily employed, and although here and there a trace of conventionality may be discovered there is enough ability disclosed in the works, especially in the E minor Overture, to command attention to future productions of the same mind and hand.

*Take, O take those lips away.* Music by Sidonia.  
[Melbourne: Allen and Co.]

SHAKESPEARE'S words have inspired the composer to produce a very sympathetic setting. The melody, simple and flowing, easily helps the vocalist to make all possible effect in singing. It is well suited for a tenor voice and is capable of much expression. The accompaniment is appropriate and the whole song is a gratifying testimony of the possession of musical feeling existing among the composers of the other side of the world.

*The Morning and Evening Service in B flat.* By King Hall. [Novello, Ewer and Co.]

THE aim of the composer of this Service appears to have been to provide a setting well within the means of parish church choirs. No solo voices are absolutely necessary and the general style is broad and diatonic. At the same time, the treble part has a larger proportion of melodic interest than is usual in services written in what may be called the solid style of English Church Music. There are several fine points in the score, but the mention of two or three must suffice. Perhaps the most striking is the descent of a diminished seventh at the words "sharpness of death," but the most original episode in the entire service is the series of chromatic harmonies in the accompaniment to the last verse of the Benedictus. In the matters of accent and the division of the sentences Mr. King Hall is generally very correct, and it is a pity that for the sake of an effective musical sequence he places a stress on the preposition "of" in the verses commencing "The glorious company," &c. This, however, is the only questionable detail in a musician-like, church-like, and very pleasing service.

#### FOREIGN NOTES.

JOHANNES BRAHMS'S new patriotic choral work "Deutsche Fest und Gedenk-Sprüche" (Op. 109) met with a splendid first performance at the Hamburg Musical Festival last month, under Dr. von Bülow's direction, and was, of course, enthusiastically received. The work, which is as yet unpublished, is written for double eight-part chorus *à capella*. The composer, who has lately had the freedom of the city of Hamburg conferred upon him, was present at the performance.

An official contradiction has been given to the report that Frau Cosima Wagner had received a *tantième* of 52,000 francs out of the receipts of this year's Bayreuth Festspiele. Neither Wagner himself nor his family have, it is added, ever derived any pecuniary benefit from these representations, while some of the leading artists engaged therein have likewise given their services gratuitously.

The Bayreuth orchestra this year included seven performers on the viola alta, the enlarged tenor of the pattern perfected by Professor Ritter, of Würzburg, and highly approved of by Wagner himself during his lifetime.

A series of model performances of Mozart's "Le Nozze di Figaro" (similar to those instituted some two years since of "Don Giovanni") under direction of Dr. Hans Richter, is to be given in July next, at Salzburg, the native town of the immortal master.

A new Oratorio entitled "Simon Petrus," by Herr Meinardus, well-known in Germany as a composer of choral works, is to be performed for the first time this month by the Schnöpfsche Gesangverein, of Berlin.

We extract the following from the *Athenæum*: "Amongst the treasures recently acquired by the Committee of the Beethoven-Haus, at Bonn, according to the *Frankfurter Journal*, is a splendid and unique copy of the master's 'Der Glosseiche Augenblick.' This Cantata, hitherto little known in musical circles, was composed at the period of the Vienna Congress, and dedicated by Beethoven to the monarchs of Prussia, Austria, and Russia, as 'den erhabenen Monarchen der heiligen Alliance, den huldreichen Schützern und Beförderern der Künste und Wissenschaften.' Three magnificent copies of the Cantata were prepared for the three sovereigns. The copy now in the possession of the Beethoven-Haus is the one which was presented to King Friedrich Wilhelm of Prussia."

The draft (autograph) of a highly interesting, and hitherto unknown, letter by Richard Wagner has just been acquired by the indefatigable Herr Oesterlein, the founder of the "Wagner Museum" at Vienna. The letter, written in 1833, is addressed to Herr Hauser, a baritone singer at the Leipzig Stadt-Theater, and sufficiently influential to have caused the non-acceptance at that establishment of Wagner's early opera "Die Feen," greatly to the disappointment of its composer, then only twenty years of age. Some interesting biographical details, together with an elaborate plea for his work, form the chief contents of the letter in question, which is published in the *Neue Berliner Musik Zeitung* of the 19th ult.

Carl Goldmark, the well-known composer, has just completed two new Concert-Overtures, entitled respectively "Prometheus" and "Im Frühling," which will be shortly performed, for the first time, at the Dresden Symphony Concerts.

The Berlin Friedrich Wilhelmstadt Theater re-opened its doors for the winter season on the 7th ult., with a new operetta by Hermann Zumppe, entitled "Karin," which was well received.

The recent revival at the Kroll'sche Theater, Berlin, of Rossini's "Otello" was not a success, the work being considered out of date, and only to be rendered attractive by an exceptionally fine interpretation, which, however, was not accorded to it on the occasion in question.

It is announced in German papers that Dr. Franz Kullak, of Berlin, is about to close his Neue Akademie der Tonkunst, one of the leading institutions of its kind in the capital, and founded by the late Dr. Theodor Kullak, his father.

The first novelty of the coming season at the Vienna Hofoper is to be an Italian opera, "Il Vassallo di Sziget," by Smareglia. This is to be followed by Berlioz's "Beatrice et Benedict" and Liszt's "Legend of St. Elizabeth."

Weber's "Oberon" was performed, for the first time in the Bohemian language, on the 6th ult., at the National Theatre of Prague. The noble work, having been most carefully mounted, met with an enthusiastic reception.

Antonin Dvorák is said to have nearly completed the score of his new grand opera, entitled "Dimitri," which will most likely be first produced at the National Theatre of Prague.

The pianoforte works of M. Becker, at St. Petersburg, the largest establishment of its kind in Russia, have been completely destroyed by fire.

Herr van Dyck, the *Parsifal* of the Bayreuth Festspiele, is studying the part of *Loge* for the forthcoming performance of "Rheingold" at the Imperial Opera of Vienna.

Mr. Goring Thomas's opera "Nadeshda" is to be produced at the Stadt-Theater of Breslau during the present season.

It is rumoured that M. Carvalho, the well-known *impresario*, will, with the aid of some Parisian capitalists, shortly inaugurate a new operatic undertaking in the French capital.

On August 31 Mr. W. H. Thorley, Organist of St. Philip's Church, Blackburn, gave a Recital in the Trocadero, Paris, on the fine organ built by Cavaille Coll. The following was the programme:—Fourth Sonata in B flat (Mendelssohn), Rhapsody on Breton Melodies (Camille Saint-Saëns), Marche Funèbre et Chant Seraphique (Guilmant), Prelude and Fugue in D (J. S. Bach), Evening Hymn (H. Smart), Two Sketches, written for the pedal pianoforte (Schumann), and March (Silas). *Le Ménestrel* praises the performance.

M. Emanuel Chabrier, the French composer, has nearly completed his new opera "Briséis," which is to be first brought out at the Théâtre de la Monnaie, of Brussels.

A new opera, "Flavia," by M. Souvintet, has been very successfully brought out at the Theatre Donna Maria, of Lisbon.

A parody upon Verdi's "Otello," entitled "The Moor of Alcantara," is being successfully performed at Lisbon, the musical author being one Signor Stichini.

A new musical journal, *Santa Cecilia*, has been established at Bologna, including, amongst other attractive features, the publication, from time to time, of compositions from the pens of its subscribers.

A new opera, "King Lear," by the Maestro Antonio Cagnoni, the successful composer of several operatic works, is to be brought out during the Carnival season at Genoa.

Verdi is again credited with being engaged upon a new opera, entitled "Beatrice," the libretto by Signor Visconti. Baron Alberto Franchetti, the well-known amateur composer and millionaire, will, according to Italian papers, undertake the directorship of the Costanzi Theatre, of Rome.

In commemoration of the forthcoming fiftieth anniversary of Verdi's *début* as an operatic composer, a musical institution bearing the veteran Maestro's name is to be founded at Genoa and a commemorative gold medal is to be struck. Special musical performances will also take place in various towns of Italy.

Signor Manzotti, the composer of the popular ballet "Excelsior," has completed the music of a similar work, entitled "The Four Seasons," which, like most other productions from this composer's pen, will be first produced at La Scala, Milan.

A young vocalist, bearing the distinguished name of Christine Nielson, has recently given some very successful Concerts at Copenhagen.

The Royal Opera at Copenhagen recommenced its performances, on the 1st ult., with Bizet's "Carmen," M. Svendsen, the well-known Norwegian composer, conducting the orchestra.

Herr Angelo Neumann will, it is stated in German papers, give a series of performances of "Der Ring des Nibelungen" in Spain and Portugal during the winter.

Anton Rubinstein, whose first appearance in public as pianist fifty years ago is to be celebrated next month at St. Petersburg, will, it is stated, himself once more preside at the pianoforte on this occasion. After that, the famous artist intends taking his final leave from the public, in his capacity of a virtuoso, at a grand Concert to be given at Moscow, the town whence he first started upon his brilliant artistic career. The jubilee celebrations at St. Petersburg will include the first performance, at the Imperial Opera, of Rubinstein's latest operatic work, entitled "Gorusha."

Professor Spitta, of Berlin, the author of the standard biography of Bach, is just now engaged upon a similar work, dealing with the life of Heinrich Marschner.

The death is announced, on the 1st ult., of Dr. Emil Kraus, the excellent baritone of the Hamburg Opera, and well known also in this country, aged forty-nine.

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SIR,— articles August and pul such an will hav truthful publish on the s

Dr. Hermann Langer, for many years musical director at the University of Leipzig, and a much esteemed composer of male quartets, died on the 8th ult., at Dresden, aged seventy.

Charles Emile Wagner, an able pianist, and a pupil of Liszt, died recently at the Hague. The deceased artist, who is said to have borne a striking resemblance to his namesake, the Bayreuth master, was more especially distinguished as a Schubert interpreter; he has also published several compositions for his instrument.

## CORRESPONDENCE.

### MUSICAL TERMS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I read with great pleasure your admirable remarks upon the subject of musical terms, and how they should be expressed. I most thoroughly agree with you that "the universal retention of Italian words should be insisted on," but, if such a consummation cannot be attained, then let us at least stick to our old Italian words, or—what would perhaps be better still—use plain English. As you say, the Germans (and French also) are showing their independence by using their own language, and giving up the usual Italian. Then why cannot we show our independence also, and go our way. Instead of this—being true Britons who never will be slaves—we calmly accept the German and French phrases also and add them to those we already use; thereby doing our best to form a cosmopolitan instead of a universal vocabulary. That such is the case, I may mention that at a recent examination in which a question was asked on musical terms, not one of the words given was Italian—all German. This is a state of things that most decidedly ought to be stopped, as I am sure that our Italian list of terms contains all that are really requisite.

Believe me, Sir, faithfully yours,

H. C. G.

Cambrian Villa, Brockley Road, S.E.,  
September 5, 1889.

### PIANOFORTE FINGERING: A PLEA FOR GREATER UNIFORMITY.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In regard to the fingering of scales, I believe that most teachers agree with the system of Pauer as given in his *Pianoforte Primer* (Novello, Ewer and Co.). It certainly appeals greatly to one's common sense. If teachers generally would agree to use Primers such as the one I have mentioned, and insist upon their pupils discarding the numerous and, as a rule, worthless "Tutors" and "Instruction Books," with their collections of "Popular Airs," &c., which seem to have such a firm hold upon the people, a decided though very small step would be made towards the uniformity which your correspondent, Mr. Brooks, and thousands of others, are longing for.

I remain, Sir, yours truly,

A. HOPKINS ALLEN.

Kintbury, Newbury, September 3, 1889.

### ANGLO-CANADIAN COPYRIGHT.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have read with much interest the excellent articles on Anglo-Canadian Copyright in your issues of August and September, and am pleased to find that authors and publishers are fully aware of the disastrous effects such an Act as the new Canadian Copyright Act, if passed, will have on their interests. It is an Act which may be truthfully styled "An Act to deprive European authors and publishers of what few rights previous Canadian legislation on the subject has left them." Before discussing it, I wish

to point out a fact which has escaped the author of your articles. It is true that in 1850 Canada passed an Act giving British authors and publishers the power to levy 12½ per cent. *ad valorem* on all importations into Canada of "piratical reprints" of their works; but had Canada shown any disposition to collect this 12½ per cent., it was possible for American publishers to flood the Canadian market with their reprints before the Custom House authorities could receive any instructions to levy any royalty for the author or publisher; but as Canada never seems to have had any honest intentions in the matter at all, British copyright owners can console themselves with the reflection that it was not the fault of those who framed the Act of 1850 that they were robbed; but the fault rested with the Government, whose business it was to see that it was properly enforced. To return to the new Act, I can conscientiously say, being acquainted with its birth and development, that it is not desired by either the Canadian music trade or the book trade, and is supported only by a few Canadian publishers who, unable to find sufficient matter for reprinting produced by America, are driven to the European market to supply them with more material, they will then use their power under the Act to compel European authors and publishers to part with their property at a Canadian valuation, or accept the alternative. If this Act passes, we shall have popular English songs published by patent medicine and other manufacturers, and sent throughout the land with the sole object of advertising their wares; being published for gratuitous circulation, neither the author nor publisher will receive any compensation, and, moreover, the former will have the annoyance of seeing a mutilated edition of his work circulated with the sole object of calling attention to some quack medicine or similar article. Have the men who framed this Act considered its effect upon such a great industry as the book and music trade, with which so many authors are connected? or is such an industry to suffer incalculable harm that a few piratical Canadian publishers may thrive?—I am, yours faithfully,

A CANADIAN MUSIC DEALER.

Toronto, September 11, 1889.

### "THE LAST ROSE OF SUMMER."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—My authority for assigning this melody to Carolan is an unsigned article on the latter in *THE MUSICAL TIMES* for December, 1885. It is not mentioned in Bunting's "Ancient Music of Ireland" (Dublin, 1840), which comprises, however, only fifteen of Carolan's compositions. Whether it is contained in either of the author's two earlier compilations of Irish music I cannot say; doubtless, many of your readers possess copies of these works (London, 1796, and London, 1809), and might thus be enabled to give conclusive evidence as to the authorship of this melody. In any case, it would be most interesting to know what is really its original form, for I think comparatively few people are aware of the extraordinary liberties in which Moore indulged when "arranging" the "Irish Melodies."

THE WRITER OF THE ARTICLE REFERRED TO.

Sligo, September 10, 1889.

[Subsequent enquiry has modified the opinions expressed four years ago. An authentic list of Carolan's compositions has yet to be made. The tune in question is not in either of Bunting's First Collections, nor in "A Favorite Collection of the so much admired Irish tunes, the original and genuine compositions of Carolan, the celebrated Irish bard, set for the Piano Forte, Violin, and German Flute," published by Broderip and Wilkinson, 13, Haymarket, at the end of the last or the beginning of the present century. This contains sixty-nine melodies. Petrie in his "Ancient Music of Ireland," 1851, alludes to Milliken as the author of the "Groves of Blarney," the melody to which Moore set, without altering it, the words of "The last rose of summer." The air was a modification of "Castle Hyde." It is not in the collections of Fitzsymons, Horncastle, or O'Callaghan.—Ed. M. T.]

## AT WHAT AGE MAY GIRLS BEGIN TO LEARN SINGING?

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It is almost generally believed in this country that young ladies must not begin to learn singing before they have attained the age of seventeen or eighteen. This erroneous idea is the result of a most regrettable misconception of the physiology of the voice.

When boys approach manhood, their voices undergo a total change, becoming an octave lower. During the time of transmutation it is better not to sing. But this is not the case with girls.

All young girls, whether they have good voices or not, should join the elementary singing classes; for moderate practice in singing is highly beneficial to health; it improves the lungs, strengthens the respiratory organs, and is the best preservative against consumption.

In Continental Conservatoires not only the student of singing, but all pupils who learn an instrument or harmony are obliged to attend the *soffeggi* classes, which form the basis of musical education. Only those who have had the advantage of studying *soffeggi* when young are ever able to read music fluently and in time. Most principals of young ladies' schools know full well all that can be said in favour of early musical training; but parents often object to their daughters joining the *soffeggi* classes, failing to appreciate the utility of this mode of instruction.

Yours truly,

B. LÜTGEN.

## MUSICAL DEGREES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Permit me to inquire why the Royal College of Music refrains from exercising its power of conferring the Degrees of Bachelor and Doctor of Music? Surely the clause in its charter which gives this power was not intended to remain a dead letter.

The cause of musical education would not be advanced by the conferment of these degrees as honorary distinctions only, but a judicious scheme of examinations, formulated without undue delay, is a duty which the College owes to its founders and to the musical public. As the Royal College was intended to be a great national institution, its degrees should be attainable by all British subjects of either sex, whether educated within its walls or not. The examiners should be men who have themselves been examined and admitted to degrees, preference being given to such as have proved themselves artists as well as scholars.

I am, Sir, yours truly,

E. BURRITT LANE.

33, Bouverie Road, N., September 17, 1889.

## "MANLINESS IN MUSIC."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I took up your August number a few days ago quite accidentally, but my attention was immediately arrested by the article headed "Manliness in Music," and I should like to say that I have seldom met with an article more true or more able. Lord Byron expressed his detestation of the man who was *all* author, and subsequently, speaking of himself and his work in Greece, he said: "A man should do something more for society than write verses." Such remarks might equally apply to music and musicians. The true poet and the true musician are almost identical. But it is a lamentable fact that to be a *poet* the man must suffer, as it has been said; so must it be with the musician. If a man possesses real genius, literary or musical, he will experience a sense of almost constant compulsion; the force of his genius will drive him in the same groove; the passion within him must be expressed, and, until expressed, it is, in fact, a torture to himself, yet the very expression of it wears him out. Nothing wears a man more than excess of feeling. Might not this be the explanation of the sedentary life of men gifted with genius? But this need not imply effeminacy; effeminacy and affectation in men are contemptible. My own experience has taught me that immediately after that excess of feeling which has of its own force taken shape in the poem or tone-

picture, the gun, the bicycle, the football or cricket ball, the rod and line, or the gloves are the best possible antidotes to the poisons of sedentary occupation and passions that alternately feed and waste the energies of life.

Kingsbury, Warwickshire.

LENNOX AMOTT.

## PATENT INTELLIGENCE.

DURING the past few weeks the following Inventions connected with music have been registered at the Patent Office, the list being specially compiled for THE MUSICAL TIMES by Messrs. Rayner and Cassell, Patent Agents, 37, Chancery Lane, from whom all further information concerning Patents may be had gratuitously:—

- 13,146. Feed mechanism for the music sheets of Mechanical Musical Instruments. Ernst Maake, August 20, 1889.
- 13,499. Improvements in Wind Instruments of the Clarinet, Flageolet, Flute, and other analogous types. Charles Cenu, August 27, 1889.
- 13,660. Improvements in or applicable to Organs, Harmoniums, and similar Musical Instruments. J. Peter Nyström, August 29, 1889.
- 13,682. Improvements in collapsible Music Stands. E. A. N. Pochin, August 30, 1889.
- 13,808. Improvements in mechanism for regulating the keys and various parts of Organs or other Musical Instruments. James John Walker, September 2, 1889.
- 13,938. Preserving and protecting the back of Sheets of Music Pamphlets, or other Loose Papers. H. G. Armstrong, September 4, 1889.
- 14,234. Improvements in Music Leaf Turners. Richard Bell and Another, September 10, 1889.
- 14,306. A process of making Barrels for Musical Instruments. L. A. Barber, September 10, 1889.
- 14,345. Improvements in the Electro-Pneumatic Action of Organs. R. G. Goatcher, September 11, 1889.
- 14,392. Improvements in Music Stands. C. Madden, September 12, 1889.
- 14,465. A novel Musical Instrument. J. Hickisson, September 13, 1889.
- 14,518. An improved Organ Pedal. Frederick William Barker, September 14, 1889.

## TO CORRESPONDENTS.

\**Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

*Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.*

*Correspondents are informed that their names and addresses must accompany all communications.*

*We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.*

*Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.*

**A COUNTRY ORGANIST.**—The word should be pronounced with the "i" long. John Kimble, the actor, declared that even in ordinary use it should be so pronounced, and once checked a friend who gave the word short by repeating the following, with all the vowels short: "I should like to 'hind' you to 'hind' security never more to pronounce the word as 'wind.' To my 'mind' you are 'behind,' and have not yet pierced the 'rind' which covers the sense of words of that 'kind.'"

**A. C. O.**—Write to the Rev. Dr. Kendall, the Registrar, St. Andrew's Road, Southsea.

**BAKETIME.**—To a Publisher or to an Editor in search of such things.

**H. C. G.**—The Churchwardens have power to give or withhold permission to a stranger to use the Organ of the Church, even though the regular Organist may be willing.

## BRIEF SUMMARY OF COUNTRY NEWS.

*We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.*

**ASHTON-UNDER-LYNE.**—Christ Church Harvest Festival was held on Thursday, the 10th ult., the preacher in the evening being the Right Rev. Bishop Cramer Roberts. On the following Sunday afternoon, the 22nd ult., Haydn's *Creation* was performed, the principals being Miss Marjorie Eaton, Mr. Robson, and Mr. Green. Mr. J. Smith, the Choirmaster, conducted, and Mr. A. Ed. Knott, the Organist, presided at the organ.

**BURNLEY.**—The Harvest Thanksgiving Services at St. Andrew's Church, held on the 15th ult., consisted of Tours's Morning and Evening Services in F, and Gaul's cantata *Ruth* in the afternoon. The solos in the latter were entrusted to Miss Horner, Miss Robins, Mrs. Horner, and Mr. J. W. Clough. The band was selected from Mr. Albert Pollard's orchestra, and Mr. E. Dunkerley ably presided at the organ. The choruses were rendered by an augmented choir. The Conductor was Mr. J. R. Whitaker, Organist at the Church.

**CONDOVER, SURREYSBURY.**—A very successful Ballad Concert was given on Thursday, the 5th ult. The performers engaged were Miss Annie Millman, Miss Lucie Johnstone, Mr. Frank Millman, Miss Emily Dixon (harp), and Miss Daisy Jenkins (pianoforte). Miss Lucie Johnstone's singing won the enthusiasm of the large and intelligent



audience, while Miss Daisy Jenkins's rendering of Nicodé's Tarantelle was an emphatic success. Miss Emily Dixon's harp solos were well received by the audience. Mr. Geoffrey Dixon acted efficiently as the accompanist.

**FILLY.**—On Monday afternoon, the 9th ult., an Organ Recital was given in the Parish Church by Mr. G. F. Huntley, Organist of St. George's Church, Campden Hill, and formerly assistant to Sir George Elvey, at the Chapel Royal, Windsor. The programme, admirably given, included pieces by Mendelssohn, Merkel, Bach, Smart, Handel, Guilman, and Lemmens. Bach's Fantasia and Fugue in G minor was effectively given, and the air with variations by Smart formed a pleasing contrast to several of the other pieces. Miss Fox sang "O had I Jubal's lyre" (*Joshua*). Mr. Huntley brought out the fine qualities of the organ successfully.

**HERNE BAY.**—Mr. E. A. Cruttenden gave an Organ Recital in Christ Church, on Thursday evening, the 5th ult., in aid of the Organ and Choir Fund. The pieces were selected from the writings of Sullivan, Smart, Hayte, Wagner, and Wely, and showed the skill of the performer and the capabilities of the instrument.

**IRONVILLE.**—On Thursday afternoon, the 12th ult., at the Harvest Festival, Mr. W. W. Windle, Organist of Belper, gave a Recital upon the Organ in the Parish Church, interspersed with solos by Messrs. Hole, Abbot, and Cotterill, and Mrs. Beach. At the evening service Mr. Windle again presided at the Organ, playing at the conclusion "The Storm," by Lemmens.

**ISLE OF MAN.**—The Manx Syndicate has given some Concerts with great success in the island. Mr. Josef Cantor's Company "Gems of the Opera and Oratorio," the Huddersfield Glee and Madrigal Society, and two Sunday performances of *The Messiah* on the 1st and 8th ult., conducted by Mr. Vetter, with full band and chorus, were most successful. The solos in the Oratorio were entrusted to Madame Laura Smart, Madame Oscar Pollack, Mr. Holberry Hagyard, and Mr. William Bradford, the last named delighting everyone by his fine bass voice and manly style. Madame Pollack and Mr. Bradford also sang at an afternoon Concert on the 2nd ult.

**KEMBERTON, SALOP.**—On Saturday, August 31, Mr. C. H. Payne, of Shifnal, gave an Organ Recital on a new organ erected by Messrs. Norman Brothers and Co. of Norwich. The Rev. W. T. Pym (curate in charge) conducted a short opening service, the choir singing the Anthem "The Lord is King," after which the following programme was skillfully rendered by Mr. Payne:—Introduction and fugue, Geisler; Andante in E minor, Batiste; "War March of the Priests," Mendelssohn; "Contemplation," Gaul; Andante in A minor, Batiste; Offertoire, Lefebvre-Wély; "Language of the Flowers" (Lilacs, Cowen); "Marche Heroïque," Schubert.

**NANTWICH.**—The Choral Festival for the rural deanery of Nantwich was held on the 12th ult., in the Parish Church. The following choirs were represented:—Alsager, Audlem, Copenhall, St. Paul's, Crewe, Holmes Chapel, Nantwich, Smallwood, Warrington, Winsford, Wistaston, Worleston, Wrenbury—total number of voices, 286. The Rev. C. H. Hylton Stewart, precentor of Chester Cathedral, conducted. The processional hymn was accompanied by a select band of cornets and trombones. The Magnificat and Nunc dimittis were sung to Dr. Cooke's setting, and the Anthem was Berthold Tours's "Blessed are they that dwell in Thy house."

**OXFORD.**—On the occasion of the inauguration of the enlarged organ in St. Peter-le-Bailey Church, on Thursday, the 19th ult., Recitals were given by Mr. C. H. Lloyd, Organist of the Cathedral, in the afternoon, and by Mr. W. L. Biggs, Organist of the Church, in the evening. The Parish Musical Society of about sixty voices sang some hymns and anthems at the second performance.

**PUDSEY.**—On Monday evening, the 23rd ult., a Concert was given for the benefit of Mr. W. Webster, an aged and afflicted vocalist, now in the 83rd year of his age. The principal vocalists were Miss Annie Saville, Miss Marie Rhodes, Mr. C. Blagrove, Mr. E. H. Walker (Pudsey), with a chorus of over forty male and female voices. Miss Ethel Heap (Pudsey) gave some violin solos. Mr. H. Roberts was the Conductor, and with Mrs. Huggan played the accompaniments. The Glee singing was a special feature in the Concert.

**SENDERLAND.**—The Philharmonic Society has issued the prospectus of the thirtieth season. It is proposed to give three Concerts, the first with a miscellaneous programme. Mackenzie's *Rose of Sharon*, Haydn's *Seasons* (Summer and Autumn), and Hamish MacCunn's *Lord Ullin's Daughter* at the two following. A good array of excellent artists has been engaged for the solos in the several works. Miss Pearson is the pianist and Organist, and Mr. Kilburn the Conductor.

**ORGAN APPOINTMENTS.**—Mr. Arthur Johnson, Organist and Choir-master to Trinity Church, Elgin.—Mr. Arthur W. Castell, Organist and Director of the Choir to All Saints', Belvedere, Kent.—Mr. T. W. Dunkerton, to St. Philip's, Queen's Road, Battersea Park, London.—Mr. S. E. Dunkerton, to St. Paul's, Lincoln.—Mr. George T. Fleming, to Hythe Parish Church, Kent.—Mr. C. F. Neal, Organist and Choir-master to the Parish Church of New Romney, Kent.—Mr. Llewellyn Lloyd, Organist to St. Asaph Cathedral.

**CHOIR APPOINTMENTS.**—Mr. T. Maude (Tenor), Christ Church Cathedral, Oxford.—Mr. Charles Butler (Tenor), to St. Paul's, Knightsbridge.

## GLASGOW MONDAY POPULAR CONCERTS

(Under the patronage of the Lord Provost, Magistrates, and Town Council.)

Artists of first-class standing, Vocal and Instrumental, are invited to send dates and terms to—

D. MACCOLL, Managing Director,  
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## DURING THE LAST MONTH.

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## THE SHIELDS DAILY NEWS.

"One of the most delightful Concerts ever given by the South Shields Choral Society was that of last evening, when the principal piece was 'Joan of Arc.' We cannot speak too highly of Mr. Gaul's work, which is of the most interesting description, and will doubtless soon be a favourite with choral societies."

## LEAMINGTON SPA COURIER.

"St. Paul's Choral Society brought their season to a close with a performance in the Town Hall of 'Joan of Arc.' The Cantata, both in verse and music, is essentially fascinating and contains all the elements necessary to make it one of the standard works for performance by musical societies, the choral writing and orchestration being simply charming."

## TEWKESBURY REGISTER.

"The Conductor of the Philharmonic Society is to be congratulated on his selection of a Cantata possessing such attractive music as that which goes to make 'Joan of Arc' what it undoubtedly is—viz., the best work I remember having heard in Tewkesbury."

## NORWICH DAILY PRESS.

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## CRYSTAL PALACE REPORTER.

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average vocalists, and are therefore grateful alike to the singers and hearers. The Cantata is a credit to English art, . . . one of the most interesting works yet given by the Anerley Society."

## STRATFORD-UPON-AVON HERALD.

"In 'Joan of Arc,' particularly in the latter part, there are some exquisite passages—some charming descriptive pieces. The lovely 'Hark! thy spirit voices call,' carried one away in the spirit into veritable realms of dreamland, and the chorus, 'Fret not thyself to-day' is picturesquely beautiful, graceful, and effective."

## THE WESTERN NEWS, December 6, 1888.

"Few cantatas are as rich in chaste melodies, charming choruses, and exquisite orchestration as Alfred R. Gaul's 'Joan of Arc,' performed for the first time in Plymouth by the Vocal Association in the Guildhall last evening."

## THE WESTERN DAILY MERCURY, December 6, 1888.

"Proved an unqualified success, . . . the bulk of the Cantata is allotted to the chorus. In fact, the choir of this Association has seldom had such a good opportunity for giving their sterling worth a good display."

## LEEDS MERCURY, November 7, 1888.

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| 4. My mother besought me.                      | 29. Lilies grow in the meadows.               |
| 5. The stars are fewer in heaven.              | 30. Didst thou ever think it?                 |
| 6. Play now, sad melodies.                     | 31. The dove flew down.                       |
| 7. Peacefully flow the waters of Maros.        | 32. Once I had a beautiful sweet-heart.       |
| 8. Ruffled is the scarf.                       | 33. O chafer, yellow chafer.                  |
| 9. I love not.                                 | 34. The meadow fields.                        |
| 10. O Jew, Jew!                                | 35. Three roses on one stem.                  |
| 11. It burns when it flickers.                 | 36. While I was yet unwed.                    |
| 12. The rosy apple has a thin skin.            | 37. Gipsy song.                               |
| 13. The Danube and the Theiss are troubled.    | 38. False is this maiden.                     |
| 14. The petals are falling.                    | 39. I love thee, but betray it not.           |
| 15. If I were but a girl again.                | 40. If thou lovest me.                        |
| 16. Three times the quail.                     | 41. O tuberosc, tuberosc.                     |
| 17. The little bud blossoms into the red rose. | 42. If thou, my heart.                        |
| 18. The crane flies far overhead.              | 43. The Pusztá is covered white with snow.    |
| 19. Marie, Marie, I kiss thine eyes.           | 44. The bird is flying.                       |
| 20. My treasure, thy kiss is sweet.            | 45. The swallow flies towards the shore.      |
| 21. The betrothed maiden.                      | 46. My little golden bird.                    |
| 22. Hope.                                      | 47. Is there a fairer life?                   |
| 23. It is not I alone.                         | 48. Great lamentation did I make.             |
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## PREFACE.

IN preparing the present edition of Schumann's works, the greatest care has been taken to ensure accuracy, not only as to the notes, but also in regard to slurs and all other marks of expression.

The task of translating the German terms and directions was one of great difficulty, the literal equivalent of a word being in many cases quite inadequate to convey the feeling and spirit of the original. The translation now offered aims throughout at an intelligent rendering of the meaning, rather than at the exact literal reproduction of the text.

In every instance where the words are Schumann's own (as in the case of the Preface to Op. 3, the titles of the various pieces, the indications of *tempo*, &c.), the original is retained with the translation; when, however, the information is obtained from other sources (as in the case of the Appendix to Op. 5, the Preface to Op. 6, &c.), it has been deemed sufficient to give it in English alone.

The only pieces which Schumann seems himself to have fingered in detail are Op. 3 and 7, and these are, of course, left exactly as they appeared in his original edition. In the other works he has occasionally given a little fingering which, however, calls for no special attention, except in some few instances, when the unusual difficulty of the method indicated by him makes it desirable to give the option of an easier one. The latter is then placed in ( ), so that, when two sets of figures appear, the player will understand that the fingering in ( ) is by the present editor, the other being that of Schumann himself. A few additional P's and F's will be found marked in the same manner.

A source of great inconvenience to students and players is the want of uniformity in the signs used to express fingering. In England the thumb is represented by +, whereas, on the Continent and in America it is marked 1; thus the figures 1, 2, 3, 4 have a different meaning in an English edition from that which they have in a foreign one, a discrepancy which cannot but cause embarrassment, especially in reading new music. The advantage of having only one set of figures in general use is obvious, and as it cannot be expected that the mode recognised by a majority of countries will be altered to agree with that which is used in England alone, it seems inevitable that what is called "foreign fingering" should ultimately prevail.

Messrs. Novello, Ewer and Co. have, therefore, decided on the important step of adopting this mode (that is, 1, 2, 3, 4, 5 instead of + 1, 2, 3, 4) in their future publications, and it is accordingly introduced in this edition.

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